

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND EXNOBLES WHATEVER IT EXPRESSES."—Goethe.

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SATURDAY, MAY 19, 1866.

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5d. Stamped.

HER MAJESTY'S THEATRE.

MADLLE. ILMA DE MURSKA.

LA SONNAMBULA.

THIS EVENING (Saturday), May 19th, will be presented, for the first time this Season, BELLINI'S Opera,

LA SONNAMBULA.

Elvira, Signor Mongini; Amina, Madlle. Ilma de Murska. To conclude with the New Divertissement, L'ENLEVEMENT D'EGINE.

ARRANGEMENTS FOR NEXT WEEK.

TITENS, SISCO, BETTELHEIM; SANTLEY, GASSIER, ROKITANSKY, STAGNO, MONDINI.
GRAND EXTRA NIGHT.—LES HUGUENOTS.

On Monday next, May 21, (Extra Night) will be repeated MEYERBEER'S chef-d'œuvre,

LES HUGUENOTS.

Raoul di Nangis, Signor Mongini; Bois-Rose, Signor Stagno; Il Conte di San Bris, Signor Gassier; Il Conte di Nevers, Mr. Santley; Mera, Signor Bossi; De Cosse, Signor Manfredi; Tavarannes, Signor Capello; De Reiz, Signor Cassaboni; Marcello, Herr Rokitansky; Urbano, Madlle. Bettelheim; Margherita di Valois, Madlle. Sinico; Dama d'Onore, Madlle. Edi; and Valentina, Madlle. Titens.

CONDUCTOR - - - SIGNOR ARDITI.

In the incidental Ballet: Madlle. Rita Sangalli and M. Mago, supported by Madlles. Pascaldi, Diani, Borelli, Rouquet, Marie, Rigi, Dalias, A. Rouquet, Rossi, Brune, and the Corps de Ballet.

PRODUCTION OF DINORAH.

ON TUESDAY NEXT, May 22nd, will be performed, for the first time at Her Majesty's Theatre, MEYERBEER'S Opera,

DINORAH.

The new and extensive scenery by Mr. Teibin, assisted by Mr. Henry Teibin and Mr. William Teibin. The costumes by Mr. S. May and Miss Dickenson. The machinery by Mr. S. Sioman. The decorations and appointments by Mr. Bradwell. The mise-en-scène by Mr. W. West. Corentinos, Signor Gardoni; Huel, Mr. Santley; Un Cacciatore, Signor Bossi; Un Miettatore, Signor Stagno; Primo Capralo, Madlle. Sinico; Secondo Capralo, Madlle. Bettelheim; and Dinorah, Madlle. Ilma de Murska. Conductor—Signor ARDITI.

SUBSCRIPTION NIGHT.

TITENS, SISCO, HARRIS-WIPPEN; SANTLEY, GASSIER, SCALESE, ROKITANSKY, GARDONI.

ON THURSDAY NEXT, May 24th, will be presented MOZART'S chef-d'œuvre,

IL DON GIOVANNI.

ON SATURDAY, May 26th, will be repeated MEYERBEER'S Opera,

DINORAH.

The Opera Commences on each Evening at Half-past Eight o'clock.

CRYSTAL PALACE.—THIS DAY, SATURDAY,

GRAND OPERA CONCERTS.—Artists, Madame Harriers Wippers, Madlle. Sinico, Madlle. Bettelheim, Signor Gassier, Signor Foll, Mr. Hohler. Solo Piano-forte: Mr. Fowler, R.A.M. Conductor: Mr. Maana.

Admission, Five shillings; or by Guinea Season Tickets.

HERR LOUIS ENGEL.

HERR LOUIS ENGEL'S THREE HARMONIUM

RECITALS will take place (by kind permission) at Messrs. COLLARD'S Rooms. The First Recital on Friday Morning, May 18th, at Three o'clock, precisely. The second Recital on June the 4th, and the third on June the 27th. Madlles. Liebhart, Wilkinson, Martorelli, Enequist, and Monsieur Jules Lefort, have kindly consented to give their services to Herr ENGEL. Subscription Tickets, for three Recitals, One Guinea, at Herr ENGEL'S residence, 17, Somerset Street, Portman Square.

THE QUEEN'S CONCERT ROOMS, Hanover Square, may now be engaged for Bazaars, Soirees, Readings, Lectures, Wedding Breakfasts, &c.

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A plan of the great hall may be had on application, free of charge. Apply to Mr. Fish, at the Rooms.

ROBERT COCKS, Proprietor.

ROYAL ITALIAN OPERA, COVENT GARDEN.

Mlle. PAULINE LUCCA, Signor GRAZIANI, First Appearance of M. FAURE, Sig. MARIO.

THIS EVENING (Saturday), May 19th, GOSKOP'S Opera,

FAUST E MARGHERITA.

Margherita, Madlle. PAULINE LUCCA; Siebel, Madlle. Morensi; Mefistofele, M. Faure (his first appearance this season); Valentino, Signor Graziani; Wagner, Signor Tagliafico; and Faust, Signor Mario. Conductor—Mr. COSTA.

ARRANGEMENTS FOR NEXT WEEK,

In which there will be Five Performances, viz:—On Monday, Tuesday, Thursday, Friday, and Saturday.

EXTRA NIGHT.—Second Appearance of Madlle. ADELINA PATTI, Second Appearance of M. FAURE.

ON MONDAY NEXT, May 21st, (first time this season) BELLINI'S Opera,

LA SONNAMBULA.

Amina, Madlle. ADELINA PATTI (her Second Appearance this season); Rodolfo, M. Faure (his Second Appearance this season); Elvino, Signor Fancelli (his First Appearance in that character).

Madlle. PAULINE LUCCA, Signor GRAZIANI, Signor NAUDIN, Madame L. SHERRINGTON.

ON TUESDAY NEXT, May 22nd, MEYERBEER'S Grand Opera,

L'AFRICAIN.

Selika, Madlle. PAULINE LUCCA; Inez, Madame L. Sherrington; Nelusko, Signor Graziani; Don Pedro, Signor Attiri; Il Grande Inquisitore, Signor Polonini; Don Diego, Signor Capponi; Gran Sacerdote di Brahma, Signor Tagliafico; Don Alvar, Signor Lucchesi; and Vasco di Gama, Signor Naudin.

EXTRA NIGHT.—Madlle. PAULINE LUCCA, Madame L. SHERRINGTON, M. FAURE, Signor MARIO.

ON THURSDAY next, May 24th, (first time this season) MEYERBEER'S Grand Opera,

LES HUGUENOTS.

Valentina, Madlle. PAULINE LUCCA; Margarita di Valois, Madame L. Sherrington (her First Appearance in that character); Urbano, Madlle. Morensi (her First Appearance in that character); Il Conte di St. Bris, M. Faure; Il Conte di Nevers, Signor Tagliafico; Marcello, Signor Attiri; and Raoul, Signor Mario.

EXTRA NIGHT.—Madlle. ADELINA PATTI.

ON FRIDAY NEXT, May 25th, (first time this season) MOZART'S Opera,

DON GIOVANNI.

With the following powerful Cast:—Zerlina, Madlle. ADELINA PATTI; Donna Anna, Madlle. Fricci; Elvira, Madame L. Sherrington (her first appearance in that character); Don Giovanni, M. Faure; Leporello, Signor Clampi; Masetto, Signor Ronconi; and Don Ottavio, Signor Brignoli (his first appearance in that character).

Madlle. ADELINA PATTI.

ON SATURDAY, May 26th, (second time this season) ROSSINI'S Opera,

IL BARBIERE DI SIVIGLIA.

Rosina, Madlle. ADELINA PATTI; Figaro, Signor Ronconi; Bartolo, Signor Clampi; Basilio, Signor Tagliafico; and Almaviva, Signor Mario.

EXTRA NIGHT.

ON MONDAY, May 28th, MEYERBEER'S Grand Opera,

L'AFRICAIN.

(Cast as above.)

Madame MARIA VILDA. First Appearance of Madlle. BIANCOLINI.

ON TUESDAY, May 29th, (first time these Five Years) DONIZETTI'S Opera,

LUCREZIA BORGIA.

Lucrezia Borgia, Madame MARIA VILDA (her first appearance in that character); Maffio Orsini, Madlle. Biancolini (her first appearance in that character); Il Duca, Signor Ronconi; and Gennaro, Signor Mario.

Doors open at Eight o'clock, the Opera commences at Half-past.

The Box Office under the Portico of the Theatre is Open from Ten till Five

Pit Tickets, 7s.; Amphitheatre Stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.

MONS. JULES MOTTES.

MONS. JULES MOTTES, tenor, from the *Opera Comique*, Paris, can accept engagements for concerts, soirées, &c., to sing the newest and most popular French romances. For terms, &c., address 14, Alfred Place, Bedford Square, W.

NOTICE—From and after Saturday July 7th, the *Musical Standard* will be published weekly. The trade can be supplied in any quantities on Friday morning at the office, 102, Fleet Street, E.C.

SIMS REEVES.

THE MESSAGE, for the Pianoforte 4s. **THE DAYS THAT ARE NO MORE**, for ditto, 3s. These popular songs, sung by SIMS REEVES, arranged as brilliant pianoforte pieces by the composer, BLUMENSTAL, are published by DUNCAN DAVISON, 244, Regent Street.

MISS LUCY EGERTON (pupil of the Baywater Academy of Music) will sing HENRY SMART'S "The Lady of the Lea," at St. Martin's Hall, on Saturday.

MR. CHARLES FOWLER will play his admired Fantasia on *Der Freyschutz*, at the Crystal Palace Concert, THIS DAY, Saturday, May 19th.

MISS HELEN HOGARTH (Mrs. R. Roney), begs to announce her ANNUAL EVENING CONCERT, under the immediate patronage of the Right Honourable the Lord Mayor and Lady Mayoress at St. James's Hall, on Wednesday, May 30, at 8 o'clock precisely. Mr. Sims Reeves and other eminent artists will appear. Sofa Stalls, 10s. 6d.; Reserved Seats, 6s.; Balcony, 3s.; admission, 1s. Tickets at Mrs. Roney's, 10, Gloucester Crescent, Regent's Park, and Mr. Austin's Ticket Office, 28, Piccadilly.

Under Most Distinguished Patronage.

MISS KATE GORDON (Pupil of Mr. Benedict) has the honour to announce that her first MATINEE MUSICALE this season, will take place at her residence, 82, St. George's Road, Warwick Square, Belgravia, on Wednesday, May 23rd. Commence at 3 o'clock precisely. Artists—Miss Mina Poole, Miss Elenore Wilkinson, Messrs. George Perren, Alfred Hemming and Renwick. Harp, Mr. Frederick Chatterton. Pianoforte, Miss Kate Gordon, and Mrs. Alfred Carder. Violin, Mr. Henri Eayres. Viola, Mr. Webb, and Violoncello, Herr Lidel. Conductors—Herr Robert Beringer, Mr. Emilie Berger, and Mr. Alfred Carder. Tickets, 10s. 6d. each, of Miss Kate Gordon, 82, St. George's Road, Warwick Square, Belgravia.

MISS ROBERTINE HENDERSON will sing at Deal, 22nd May; Sacred Harmonic Society, Exeter Hall, 25th; Mr. Bell's Matinée, 26th; Herr Paue's Matinée, Hanover Rooms, June 1st; Monsieur Paue's Matinée, 4th; Mrs. John Macfarren's Matinée, St. James's Hall, 5th; Mr. Cousins' Morning Concert, Hanover Rooms, 8th; Mr. Archer's Matinée, Willis's Rooms, 11th; Miss Palmer's Concert, St. James's Hall, 14th.—19, Newman Street, W.

MRS. JOHN MACFARREN will give THREE MORNING AT THE PIANOFORTE, in St. James's Hall, prefacing each piece with remarks on the purport and character of the music, which have been written expressly for these performances by G. A. MACFARREN.—FIRST MATINEE, on Tuesday, May 29th. Vocalist—Miss ADA JACKSON. PART I.—Rondo Molto Grazioso, Sonata in A flat, Op. 39—Weber; Canzonet, "Sympathy"—Haydn; Sarabande, in E minor, (Suite Anglaise), Gavotte, in B minor (Violin Sonatas)—Bach; Romance and Etude, "Si souvent j'étais, à toi je volerais"—Henselt; Song, "Where the bee sucks" (Tempest)—Arne; New Irish Fantasia, "Ould Ireland"—Brissac.—PART II.—Andante, in F, Op. 34—Beethoven; Ballad, "When youthful joys and hopes are fled"—G. A. Macfarren; Romance, "Mariana"—Walter Macfarren; Tarantelle, in F minor—Heller; Song, "Tell me, my heart"—Bishop; Grand Fantasia, "La Cracoviense"—Wallace.—Second Matinée, June 5th. Vocalist—Miss ROBERTINE HENDERSON. Third Matinée, June 10th. Vocalist—Miss BANKS.

MADAME ELVIRA BEHRENS begs to announce that her MATINEE MUSICALE will take place, under the immediate patronage of Her Grace the Duchess of Marlborough, and Her Excellency the Countess Bernsdorff, on THURSDAY, June 7th, at 18, Grosvenor Street, Grosvenor Square (by kind permission of Messrs. COLLARD and COLLARD), to commence at 3.30, when she will be assisted by Madame Arabella Goddard, Herr Straus, Herr Gottfried, Signor Pezze, and Mr. R. S. Pratt. Conductors, Messrs. Ganz and Gollnick. Stalls, 15s. tickets 10s. 6s., family ditto, one guinea; to be had of the principal music-sellers, and of Madame BEHRENS, 28, Lansdown Crescent, W.

MADAME ELVIRA BEHRENS' MATINEE MUSICALE on June 7th, on this occasion Beethoven's trio "La Sérénade," for violin, viola, and flute (first time in England), will be performed.

Just published, sent for one stamp.

A CATALOGUE OF SECOND-HAND MUSIC containing Valuable Scores, and Useful Instrumental Music in parts; also a collection of RARE WORKS which have never yet appeared for sale in any book-sellers or music-sellers catalogues.

G. A. DAVIES, 417, Oxford Street, London, W.

SACRED HARMONIC SOCIETY, EXETER HALL.—Conductor, Mr. COSTA.—EXTRA PERFORMANCE, and last this season, Friday next, May 25th.—Mendelssohn's ELIJAH.—Principal vocalists:—Madame Parepa, Miss Robertine Henderson, Madame Sainton-Dolby, Miss Julia Derby, Mr. Sims Reeves, Mr. C. Henry, and Mr. Santley. Tickets, 3s., 6s., and 10s. 6d., at the Society's office, No. 6, Exeter Hall.

MR. OBERTHURS TRIO ORIGINAL (No. 1. in F minor) for Violin, Violoncello, and Harp, will be performed at his Morning Concert, in WILLIS'S Rooms, on Thursday the 7th of June, by Messrs. Pollitzer, Daubert, and Oberthur.

MR. CHARLES GARDNER'S ANNUAL CONCERT, on Saturday Morning, May 26th, 1866, at Three o'clock, at Hanover Square Rooms.—Madlle. Nina Dario, Miss Lucy Franklein, Miss Ada Jackson, and the Orpheus Glee Union. Pianoforte, Miss Lucy Clinton, Mr. Charles Gardner, Mr. Oliver May, and Mr. Joseph Barnby; Herr Olof Svendsen (Flute), Herr Ludwig Straus (Violin). Stalls, 10s. 6d.; to admit Three, One Guinea; Unreserved Seats, 6s. Cock, Addison & Co., 62 and 63, New Bond Street; and at Mr. CHARLES GARDNER'S Residence, 2, Charles Street, Westbourne Terrace, W.

MISS ELLICE JEWELL has the honor to announce to her Pupils and Friends that she will give a MORNING CONCERT, at the Beethoven Rooms, 76, Harley Street, on Saturday, May 26th, when she will be assisted by the following artists:—Miss Anna Jewell and Mr. W. H. Cummings. Violin, Mr. Henry Biagrove; Violoncello, Herr Daubert; Pianoforte, Fraulein Boerngen and Miss Ellice Jewell. Accompanist, Mr. J. B. Zerbini. Tickets, 10s. 6d., of Miss ELLICE JEWELL, 3, Colville Terrace West, Colville Square, Baywater; or of LAMBORN COCK, ADDISON and Co., 62 and 63, New Bond Street.

UNDER THE IMMEDIATE PATRONAGE & SANCTION OF
H.R.H. the PRINCE OF WALES.

AND
H.R.H. the PRINCESS OF WALES

MR. W. G. CUSINS begs to announce he will give his ANNUAL GRAND MORNING ORCHESTRAL CONCERT, on Friday Morning, June 8th, 1866, commencing at Half-past Two o'clock, at the Queen's Concert Rooms, Hanover Square. On this occasion Mr. CUSINS will perform his New Concerto for Pianoforte and Orchestra. Further particulars will be duly advertised. Stalls, 10s. 6d.; Unreserved Seats, 7s. Tickets to be had of LAMBORN COCK, ADDISON and Co., 62 and 63, New Bond Street; CHAPPELL and Co., 50, New Bond Street; MITCHELL'S Library, 33, Old Bond Street; R. OLLIVIER and Co., 19, Old Bond Street; KEITH, PROWSE, and Co., 48, Chesham; at the Rooms; and at Mr. W. G. CUSINS'S residence, 33, Nottingham Place, W.

UNDER THE IMMEDIATE PATRONAGE OF

H.R.H. the PRINCE OF WALES.

H.R.H. the PRINCESS OF WALES.

H.R.H. the DUCHESS OF CAMBRIDGE.

H.R.H. the PRINCESS MARY OF CAMBRIDGE.

MR. BENEDICT begs to announce his THIRTY-FIRST ANNUAL GRAND MORNING CONCERT, at the St. James's Hall, on Wednesday, June 27, to begin at half-past 1 o'clock. Full particulars will be duly announced. Stalls, one Guinea each; reserved seats, 10s. 6d., to be had at the principal music-sellers and librarians, and of Mr. Benedict, No. 2, Manchester Square.

MAY 24TH.—MADLLES. EMILIE and CONSTANCE GEORGI'S SECOND MATINEE MUSICALE this season, under most Distinguished Patronage, assisted by the following eminent artists:—Signor Ferranti, Signor Clabatta, and Mons. Jules Mottés. Pianoforte, Miss Cathleen Ryan and Mr. W. Cousins; Harmonium, H. Engel; Clarinet, Mr. Lazarus. Conductors—Mr. Emilie Berger, Mr. W. H. Harrison, Signor Travetti, and Mr. Benedict. Will take place at the Beethoven Rooms, 76, Harley Street, where tickets, Half-a-Guinea each, and Family Tickets, admitting Three, may be obtained of the Madlles. GEORGI.

MADLLE. CONSTANCE GEORGI will sing "The Bird and the Maiden," Spohr, with Clarinet Obligato, Mr. Lazarus, and "Qui sola virgin rosa"; also duet, "Giorno D'Orrore," and Mendelssohn's duet, "I would that my love" and "O wert thou in the cauld blast" (by desire) with her sister Madlle. EMILIE GEORGI.

MADLLE. EMILIE GEORGI will sing "Air Tyrolienne" with variations—Hummel, and "Ave Maria"—Gounod, accompanied by Herr Engel and Mr. Benedict; also, duet, "Giorno D'Orrore," and Mendelssohn's duet, "I would that my love" and "O wert thou in the cauld blast" (by desire) with her sister Madlle. CONSTANCE GEORGI.

MONDAY NEXT.

MADemoiselle PAULINE LUCCA has the honour to announce her FIRST GRAND MORNING CONCERT in England on Monday, May 21, at the St. James's Hall, supported by the following eminent artists of the Royal Italian Opera: Madlle. Fricci, Madlle. Orgeni, Madlle. Deoneli, Madlle. Sonieri, Madlle. Moreni (her first appearance in England), Madlle. de Poelnitz, and Madame Maria Vilda (their first appearances at a concert); Signori Mario, Luchesi, Brignoli, Nicolini, Ronconi, Tagliaflo, Capponi, Clampi, and Graziani. Master Ernest Bonnay will make his first appearance in England, and perform an Air Varié by Mayseder on the Xylophone. Pianoforte, Madlle. Marie Krebs. Conductors, Mr. Benedict, and Signor Randerger. The full programme is now ready. Stalls, One Guinea each; Reserved Seats, 10s. 6d. To be obtained of Messrs. Chappell, Mitchell, L. Cock, Addison and Co., Ollivier and Co., Bond Street, Messrs. Keith and Prowse, Chesham; and at Mr. Austin's Ticket Office, 28, Piccadilly.

MESSRS. COLLARD'S ROOMS, 16, Grosvenor Street.—MR. AGUILAR begs to announce that (by kind permission) he will give a Matinée Musicale at the above Rooms, on Monday, June 11th, 1866, to commence at Three o'clock. Vocalists—Madlle. Liebhart, Mrs. Francis Talford, Madlle. Elena Anglie, Mr. Treilawny Cobham, and Signor Ferranti. Instrumentalists—Violin, Mr. Henry Holmes; Violoncello, Mr. Edward Howell; Harp, Herr Oberthur; Pianoforte, Mr. Aguilar. Accompanists—Mr. Emilie Berger and Herr Lehmayr. Tickets, 15s., to be had of Mr. AGUILAR, 17, Gloucester Crescent, Hyde Park.

THE CRUSADERS. By NIELS W. GADE.

The seventh and last subscription-concert of the Musical Society in Copenhagen made even by its programme a deep and elevating impression. It contained only two principal parts:—Beethoven's attractive eighth symphony, which—but principally the *allegro* and the *finale*—was performed quite *con amore*; and (the second part) *The Crusaders*, by Professor Niels W. Gade, a new composition, rich in its contents and extent. After the performance the genial artist was greeted with an "orchester-fanfare" and long continued applause—a well-merited acknowledgment of his beautiful and important masterpiece.

The words of *The Crusaders*, for which we are indebted to the poet, Charles Andersen, who has treated the subject gracefully, and without pretension, present a most satisfactory basis for musical treatment, and are like *Comolo* and *Elverskud* an oratorio—"en concert-cantate"—for solos, choir, and orchestra. This kind of composition, which, as far as concerns its historical romantic subjects, corresponds with religious music, seems more and more to be one of those most developed and most frequently employed in our country. It may be dramatic, without too much combination of subject, but has not the pretension to be for the stage or for scenic arrangement, which often gives considerable effect, but, on the other side, makes it very difficult for the public to understand the piece from the beginning to the end.

The above-mentioned "picture of song," consisting of three parts, opens with a choir of pilgrims and women in the crusaders' band; a charming chorus, full of expression, describing the sufferings and troubles connected with the wanderings in the wilderness. The first melodies recall in some small degree Gade's own composition, "At sunset." There is a repose like that in the above-named work; but this is a repose breathing itself out in soft complaints—a charming, characteristic composition; and the performance was fully worthy of the piece. The recitative summons of Peter the Hermit, the Crusaders' leader, precedes the Crusaders' Song, performed as a solo, with recitative. It is a fresh, powerful, warlike melody; but perhaps the old French songs might have given the impulse to a somewhat more historical colour. This part is concluded by an evening prayer, in which the hermit's voice mingles beautifully and most solemnly with the voices of the whole band; the full tones of the final stanza breathe the most fervent and pious longing.

The title of the next part is *Armida*, which involuntarily reminds us of Gluck, whose opera called by the same name, like this part, has taken the subject from Tasso; but the two works differ totally in construction and character, and there is scarcely any other similarity to be found in them. A strange, mysterious introduction, which in the most striking manner announces the black arts afraid of day-light, is followed by a singular little chorus of the spirits of darkness, who, at the command of their queen, conjure a charming fairy world, a flood of temptation for the most distinguished knight amongst the Crusaders, Rinaldo d'Este, who has left his tent to wander in lonely dreaming. The solo of *Armida* is original, particularly in the rhythm, and it changes into a lulling, enervating chorus of sirens, graceful as Weber.

The next scene portrays an ever-increasing struggle. The hero is about to yield to the temptation; then he listens to some far, well-known strains; inch by inch he strives to gain the victory; and as soon as he joins in the Crusader-song the magic fascination is powerless and has lost all influence over him. The whole of this part is, with regard to dramatic effect, most distinguished; the sudden change of time is more than a transition—it is the instantaneous translation from the seductive "Rinaldo, Rinaldo" into the manly melody of the Crusader-song; the struggle in the hero's soul is masterly described. What a striking effect in the prolonged tones of the summoning horn; but these tones must be heard to be understood; they cannot be described! How different they are from Ossian's poetry, with the misty mountain air filled with spirits, or from the wild flight of the Knight Olaf for the elms! Hardly has Professor Gade, since in his youthful popularity he sang so delightfully of the seamyphs hovering around the *grotto azurea*, had any subject which at the first sight appeared so different from his artistic nature as the *Crusaders*. It is one of the most imaginative he ever composed.

And yet it is just the way in which he treats *Armida* that manifests his Scandinavian nature. How perfectly the subject has been managed!—how enchanting and bewitching is all the melody!;—nevertheless, the excellent scenes are so moderate, so chaste, that we are not afraid of appropriating it as characteristically Scandinavian, appropriating it even with pride.

How sensual an Italian artist, or Meyerbeer, would have made it! How many voluptuous runs Wagner would have taken on his clarinet! Gade, on the contrary, indicates with a noble and firm hand all that is necessary—nothing more! Even his *Armida* does not resemble Gluck's, who amidst her thirst of revenge is enchained by fetters of love. Gade's is the cold, powerful being, defying every thing belonging to the Cross. The music indicative of sorcery is charming as a forerunner announcing the arrival of the Queen of Spirits—the only point in which some influence of the Queen may be visible, but even here very insignificantly. How interesting is the composer's scoring down of the wand's strange vibration, and how well he succeeds. Some passages in the musical dialogue are, however, of too little colouring; at least we think so.

The last part, *Jerusalem*, is, in comparison with the two first, a predominant religious picture. The repentant knight is joining the weary band of pilgrims as the hermit points out to them the long-desired object of all their toils. The Holy City glitters in the radiance of the sun, and a jubilee song of praise and thanksgiving inflames the host to strife and victory.

In those choral-songs one beauty follows another; the morning hymn, with its gay awakening horns, restless in its construction as a breaking-up;—the Pilgrim-march, with its all-overpowering longing, expressed in highly animated vocal-strains;—the band's tuneful greeting to Jerusalem, imposing in all its plainness,—even at the same time a power to create and an uncommon dominion over the means of art.

What a seriousness is glowing through these words of Rinaldo—

"O Lord, behold my anguish!"

or the hermit's solemn admonition, joined to the last stanza of the chorus. How deep is the feeling in these low exclamations of "Jerusalem, Jerusalem," whispered out in rather reproachful tones, when the first overpowering enthusiasm has been silenced. Then there is a power of description visible in many passages; for instance, in the wild, sanguinary, ringing tones belonging to the hermit's last summons to strife. This part, less lively than the other two, and it may be so from the nature of the subject, is, nevertheless, not less interesting; it is a noble picture, full of profoundness, proving effectively that music has the power to describe great events in the world's history.

The Crusaders is, in its totality, a precious, sublime musical work; one of those few masterpieces which not only stand the proof of a close examination, but are winning more and more the more they are examined. It is one of the most elevated products of musical art in our days, in which there undoubtedly may be some small imperfections, but we are not at all inclined to look out for them, and have only to present to Professor Gade our heartfelt and most sincere thanks.

DAGBLADET.

The above must be taken *cum grano salis*. It is full of the Danish salt. It is written by a Dane, and Gade is a Dane—a worthy Dane—a Thane among Danes, and a Dane among Thanes, *Poscimur*.

D. PETERS.

SEMLEY.—A concert was given at the National School-rooms, on the 16th April, by Miss Cecily Combes, Miss Rose Naish, Mr. U. Combes, and Mr. F. W. Naish. The programme consisted of a selection of vocal and instrumental music, the performance of most of which elicited applause. Miss Lucy Osmond presided at the pianoforte.

MESSRS. METZLER & Co.'s SALE OF COPYRIGHTS.—To conclude our notice of last week, we extract the following from the fifth and sixth days' sale:—1787, Six popular airs arranged for pianoforte by G. A. Osborne, 43s. (Metzler and Chappell). 1788 to 1810, Pianoforte piece by Mme. Oury, 259s. 19s. 6d. 1844, Brinley Richards' "Castles in the Air," and two other pianoforte pieces, 33s. 16s. (B. Williams). 2132, Randegger's "Ben e ridicolo," 132s. (Ashdown & Parry). 2226, "Thine," song, by H. Smart, 28s. (J. Williams). 2239, Arthur Sullivan's five Shakespearian songs, 40s. 10s. (Metzler & Chappell). 2463, Zatl's "Stolen kisses," waltz, 24s. (Metzler & Chappell). 2532, Redhead's "Ancient Hymn Melodies," 44s. (Novello).

HER MAJESTY'S THEATRE.

As the finest example of dramatic music before the genius of Mozart had culminated, and as the opera most completely exemplifying a system which has largely influenced the art of musical composition for the theatre, Gluck's *Iphigenia in Tauris* must always possess sufficient interest to warrant its periodical revival, and this without reference to intrinsic merits that, apart from other considerations, incontestably proclaim it a work of genius. The question about Gluck's claims to be regarded as one of the great masters does not bear upon the point. In an abstract sense he was probably not even so ready a musician as Niccolò Piccini, possessing neither the fluency nor the mastery of form which were inherent in his famous Neapolitan rival; but that he proved there was something more to do than had been done; that opera might serve a higher use than that of making a set of imaginary dressed-up personages sing, in solo or in concert, at each progressive step of a dramatic action; and that it was in his power not merely to broach a theory but to put it in practice, is undeniable. In short, he may fairly be considered the first originator of lyric drama properly so-called. Why it has not come down to our time exactly as he conceived it, is easy to understand. Like other obstinate theorists, Gluck declined to recognise anything except what could be seen from the point of view at which he himself contemplated art. Thus, in a narrow groove he might have gone on illustrating and perfecting his system; he might have set all the Greek tragedies to music from Æschylus to Euripides; but they would have been merely reproductions of *Iphigenia in Tauris*, in which his doctrine stands wholly revealed. The impression would have got fainter and fainter as the type was multiplied, till at length it became quite extinct. Meanwhile an art capable of such infinite variety of expression as music could not have stood still to accommodate the system of a single conscientious labourer. New men would have arisen, new forms have been imagined, new theories invented, until the world took no more notice of Gluck and his system than of the paradoxes of George, in the *Vicar of Wakefield*. Happily, when he produced *Iphigenia in Tauris* Gluck was far advanced on the road to 70. Some 20 years had been devoted to working out the plan he adopted when formally abandoning the prevalent style of Italian opera—described by the Abbé Arnaud as “un concert dont le drame était le prétexte.” The most considerable results of this intellectually striving period appear in the three Italian operas composed at Vienna—*Alceste*, *Paride ed Elena*, and *Orfeo*, the first and last of which were subsequently brought out in French at Paris, and the first and second of which were accompanied by dedicatory epistles, setting forth, explaining and defending his principles—and in *Iphigénie en Aulide*, *Armide*, and *Iphigénie en Tauride*, the three great works written expressly for the Paris opera. There are other fruits of Gluck's industry in the interval; but these are the most important, and upon these his reputation is solidly based. It is not always that the last effort of a man of genius is his happiest and best; but in the instance of Gluck this was eminently so; and it is as well for his fame that, with the exception of *Echo et Narcisse*, an opera which met with small success, he produced nothing more—passing the remaining eight years of his life in affluent and agreeable leisure. He returned to Vienna in time to witness the rapid and astonishing progress of a genius more universal as well as more brilliant than his own. *Idomeneo*, the *Entführung aus dem Serail*, and *Figaro*, successively proclaimed the greatness of Mozart, and in 1787, on the 28th of October, exactly a month before he died, *Don Giovanni* was produced at Prague. Thus, Gluck lived long enough to see how much of his own system was enduring, and on the other hand how much could be applied without fettering the movements of an art which can less brook imprisonment than any other. He must also have observed how, instead of rejecting what was admirable in the Italian style of opera, Mozart engrafted it upon his own, allowing melody to play its part with vigorous freedom, while combining with it all that is most effective in declamatory recitative.

It will hardly be concluded from these preliminary remarks that we are disposed to underestimate either what Gluck intended or what Gluck accomplished. His intentions were sincere, and his manner of illustrating them exhibits no less strength than resolution. It is wonderful to contemplate him moving with such dignity in the narrow sphere to which he is self-restricted. The music of *Iphigenia in Tauris* is as simple as are the incidents upon which the story is built. But there is a grandeur in its simplicity—a majesty, indeed, that emphatically forbids our mistaking it for the operation of an ordinary intelligence. Its rock-like stubbornness is the characteristic of a resolute power—a power that can create out of means exclusively its own. The four chief personages of the drama are delineated with consummate skill, and stand out as boldly in the music as in the drama. The gentle Iphigenia, unwilling high priestess in the temple of the goddess who can only be appeased by human blood; the heroic Orestes, pursued by implacable Furies, for having avenged his father's in his mother's

death; the devoted Pylades, proverbial type of friendship; the barbaric Thoas, King of Scythians, and hater of Greeks—one and all are painted with life-like vigour, and as finely opposed to each other as they are forcibly individualized. What they have to do may be very briefly stated. In Act 1, Orestes and Pylades arriving at Tauris, where they go for the purpose of carrying off the statue of Diana, are seized by Thoas and condemned to the sacrifice. In Act 2, Orestes, imprisoned apart from his friend, is visited by the Furies, and subsequently in an interview with Iphigenia, enlightens her about the fortunes, or misfortunes, of her house, the curtain descending upon the performance of a funeral ceremony—Iphigenia, who has not recognized her brother in her informant, supposing him to be dead. In Act 3, Orestes and Pylades being reunited, Iphigenia proposes that one of them shall bear a letter to her sister, Electra, choosing as her messenger Orestes, for whom she feels a strange and indefinable sympathy, and whose life she hopes to save, but ultimately intrusting the letter to Pylades, who has vainly endeavoured to induce his friend to accept the chance of safety. In Act 4, Orestes, ready for the sacrifice, Iphigenia is about to strike the fatal blow, but on his revealing himself to her as her brother, she throws away the sacrificial knife, which Thoas seizes, and when on the point of using it, is suddenly stabbed from behind by Pylades. The three, attended by an armed escort, then carry away the statue of Diana. In this manner has the tragedy of Euripides been turned to account by Gluck's librettist—N. F. Guillard—a dramatist and poetaster of whom, at the present time, little further is known.

To criticise a work which the sanction of nearly a century has proclaimed a classic would be superfluous. To lovers of Gluck's music, amateurs as well as professors, the score of his *Iphigenia in Tauris* is sufficiently familiar; while upon those who under any circumstances are never likely to appreciate it a detailed analysis would be thrown away. A few words upon the singularly good performance at Her Majesty's Theatre are all that need be added. The Iphigenia of Mdle. Titiens is a new triumph for that distinguished artist, and a worthy pendant to her Medea. It has the stately grandeur united to the Greek simplicity of the other, mellowed, at the same time, by a tenderness and grace which are essential characteristics of the unhappy daughter of Agamemnon, who has only escaped being sacrificed at Aulis to become an unwilling sacrificer at Tauris. As Mdle. Titiens acts the character so she sings the music—music which in the present day finds fewer adequate exponents than could be desired. The storm, upon which the curtain rises during the performance of the overture, in the midst of which Iphigenia and her attendant priestesses (Greeks, like herself), are bewailing their sad fate, gives a foretaste of what is to come; and this is realized by each succeeding scene. In the first interview when Iphigenia interrogates Orestes, more and more a prey to emotion as she listens to the narration of her father's and her mother's violent death, and then of the death of her brother, in whom her last hopes are centred; in the funeral lamentation which terminates the act; in the scene where, against her will, Iphigenia is compelled to accept Orestes as sacrifice, and Pylades as bearer of her missive to Electra; and in the catastrophe, when her brother's identity is made known to her at the moment she is about to carry the injunction of Thoas into effect, Mdle. Titiens is alike admirable. As examples of classical singing, without effort, without ornament, and yet fully conveying the dramatic sentiment embodied in the music, may (out of several) be especially mentioned the air (Act II.) in which Iphigenia mourns over the supposed death of her brother, Orestes, and that (Act IV.) when, timid, irresolute, and averse from the task imposed upon her, she implores Diana to steel her to her duty. The Orestes of Mr. Santley is on a par with the Iphigenia of Mdle. Titiens; we cannot pay it a higher compliment. His soliloquy—before the Furies come to goad him in the temple vault which is his prison—could hardly be surpassed; nor could the great scene with Pylades, in which one friend strives anxiously to induce the other to avail himself of the chance of escape afforded by Iphigenia, be more earnest and impressive. Mr. Santley's delivery of the nobly eloquent recitatives, so lavishly bestowed upon Orestes, and in which the grand master of musical declamation especially delights, would alone stamp his performance as one of first-class excellence. Signor Gardoni has considerably raised himself in the estimation of *connoisseurs* by his uniformly careful and artistic execution of the music of Pylades. Rarely has the part of Orestes' devoted friend met with a more intelligent and competent representative. Thoas is precisely the character for M. Gassier, who storms through it with genuine Scythian vigour—always “*en scène*,” always thoroughly in earnest. In short it would be difficult to imagine the four principal characters of *Iphigenia in Tauris* more efficiently sustained than by Mdle. Titiens, Mr. Santley, Signor Gardoni and M. Gassier.

Signor Arditì has gone to work *con amore* in preparing for representation the opera of the old Bohemian master. Never were orchestra and chorus more completely under control. Although in Gluck's operas, and even in this, the greatest of them, little or nothing in the shape of

elaborate concerted music is to be found, both chorus and orchestra are called upon for constant effort and unrelaxed attention. But from the storm in the first act,—one of the grandest, though one of the simplest, ever suggested in musical tones—to the interrupted sacrifice in the last, all was satisfactory. It is equally worthy remark that the opera (recitatives included) was given with scarcely any curtailment, and that the only two pieces transposed were the first air of Thoas and a duet between Orestes and Pylades. In the scenic department Mr. Telbin has exhibited his accustomed ability. The first scene is not only appropriate and picturesque, but the storm is managed to perfection. The dances of the Scythians are also well arranged; but the "Eumenides" who torment Orestes are nondescripts not even by courtesy to be accepted as orthodox.

The *Huguenots* has afforded Signor Mongini a fresh opportunity of distinction; but of this, and of the Marcel of Herr Rokitsky, we defer speaking. *Iphigenia in Tauris* was repeated on Tuesday night, and on Thursday Mdle. Ilma de Murska made her first appearance for the season as Lucy of Lammemoor. To-night she is to play Amina, in *La Sonnambula*.

Mdle. Ilma de Murska, the young stranger who twelve months since made so lively and unanticipated a sensation, and whose performances in various operas formed a chief topic of conversation in musical circles, reappeared on Thursday and was received with the same enthusiasm as before. The opera appointed for the occasion was *Lucia di Lammemoor*. The choice was wise, for it was as Lucy Ashton that Mdle. de Murska first impressed an English audience with a sense of her power. Her youth, her strongly marked physiognomy, her slender though graceful frame—a physical appearance, in short, altogether uncommon, combined with other qualifications, fit her not only for an assumption of the character, more or less attractive in its general bearings, but for a more than ordinarily striking illustration of its picturesque and romantic features. The Lucia of Mdle. de Murska is interesting from the commencement, and grows in interest as the plot advances, till the climax is attained in the witnessed madness and the unwitnessed suicide. It is needless again to describe it in detail; and, indeed, its salient characteristics must be fresh in the remembrance of our opera-loving readers. The opening cavatina, "Regnava nel silenzio," the first interview with Edgardo, and the duet in which the unhappy Lucia, deceived by the misrepresentations of her brother Enrico, yields to his importunities, and consents to wed another than the one she loves, were as nearly as possible what they had been last summer. The "vibrato," which chiefly militates against the effect of Mademoiselle Murska's singing was even slightly in excess; but this peculiarity—not one of taste, it should be understood, but inseparable from certain methods—is almost neutralized in passages of deep emotion, such as frequently occur in the scene of the contract, and especially in the fine concerted piece ("Chi mi frena in tal momento") which accompanies the sudden and unexpected apparition of Edgardo. This was so admirably performed, and the vocal accents of Mdle. de Murska were so touching and impassioned, that the audience enthusiastically called for it again, and it was repeated with, if possible, increased success. But, as before, the culminating point was the scene of the madness, into which Mdle. Murska throws a poetic sentiment, a dramatic force, and an originality of colouring that place it apart from every-day performances. Her embellishments, both in the first movements and in the *cabaletta* ("Spargi di qualche pianto") of this affecting episode are as happily in keeping as they are uncommon, and as thoroughly well accomplished as they are elaborate. Those occupants of stalls and boxes who threw bouquets to Mdle. de Murska after the first movement of the air, and thus temporarily arrested the dramatic illusion, can hardly be said to have been her truest appreciators. Nothing, indeed, could have been in more questionable taste. The first measures of the sequel, however, at once renewed the spell.

The music of Edgardo afforded Signor Mongini more than one opportunity of which he took signal advantage. In the *finale* especially he was eminently happy, singing "Fra poco" and its melodious sequel, "Tu che a Dio," with as much genuine expression as physical power, and charming his hearers beyond measure. Mr. Santley, in consequence of the indisposition of M. Gassier, undertook the part of Enrico, which he sustained in a manner that would have done credit to any artist who has attempted the character within the memory of the present generation. Signor Bossi was Raimondo; Signor Capello, Arturo; Signor Casaboni, Normano; and Mdle. Edi, Alice. The chorus and orchestra, under Signor Arditi, especially distinguished themselves in the splendid *finale* to the second act. The house was brilliantly attended; the Royal box was full; and the audience was as demonstrative as it was numerous. Mdle. de Murska was thrice summoned before the lamps in the course of the evening; all the principal performers were brought forward after the second act; and a double-call for Signor Mongini gave evidence of the extreme satisfaction created by his singing of "Fra poco," at the end.

This evening Mdle. de Murska is to play Amina in *La Sonnambula*.

MONSIEUR AND MADAME SAINTON'S CONCERT.

This entertainment was given on Monday morning last to a very crowded audience at St. James's Hall. A programme of great length and unvaried excellence was presented, the following singers taking part in it:—Madame Sainton, Mdle. Orgeni, Madame Lemmens-Sherrington, Mdle. Enequist, Messieurs Graziani, Brignoli, Weiss, Perren, and Gustave Garcia. The instrumentalists were Monsieur Sainton and Madame Arabella Goddard. The pressure of matter concerning concerts prevents our alluding to the programme in detail, but among the noticeable features were the elaborate, dignified, and powerful singing of Madame Sainton in Mozart's "Per pietà non ricerate," and "L'Emigré Irlandais" of Herr Carl Lüders, a strangely neglected composition, full of imagination and expression of the highest order. Madame Sainton introduced two new songs, "Silver chimes" of the clever and tasteful amateur who writes under the nom de plume of Claribel, and "Bye and bye" of Miss Virginia Gabriel, a lady whose muse attempts higher flights than her sister composer, and who is equally conscientious. Another most welcome couple of songs, sung by the same artist, were "I cannot sing the old songs," and a neatly-written and well-imagined ballad by a Mr. Atkinson. Monsieur Sainton played, with Madame Arabella Goddard, the Sonata in E flat, for violin and pianoforte, of Beethoven. We have no greater exponent of Beethoven's violin music, unparalleled as it is for grandeur and originality, than Monsieur Sainton, living amongst us; and in Madame Arabella Goddard he finds fit companionship. The admirable Frenchman also played his ingenious and cleverly-written fantasia on airs from *Il Trovatore*, the passages selected for treatment being among the best and most noticeable themes in the work. Mdle. Enequist is making progress in all styles of the vocal art. Her performance comprised her part in the trio, "Guai se ti sfugge," from *Lucrezia Borgia*, the "Nightingale's Trill" (Ganz), "Serbami ognor" (with Madame Sainton), from *Semiramide*, and two of her "Volkslieder," which latter would make us believe that in a country where such songs are the popular music, singers must be indigenous. There is yet one school of music for this young lady to take up—that of oratorio.

Mdle. Orgeni wants nothing that a true artist should have. Her only piece in the programme was the *scena* of Agatha, from *Der Freischütz*. Resonant and pure as her voice is, and entirely under command for all modes of expression, her singing is equally commendable for perfect and well-balanced phrasing, which was particularly obvious on account of the very (properly) slow time that she adopted. Madame Sherrington's single song was "Una voce," well suited to her most exact and facile vocalization. The beautifully smooth singing of Signor Graziani found exemplification in a remarkable song by the late Stanziere, while Signor Brignoli was contented with "M'appari," the one song in *Martata* that brings out the character of Lionel, who has more than the usual Italian operatic hero's share of the *deliri, dolori, lagrime, e sospiri* of this life. Mr. George Perren sang with much neatness M. Ascher's "Alice," and the "Thorn" of Shield. Signor Gustave Garcia has a vein of humour, well shown in "Hai già vinta," *Nozze di Figaro*, and "Largo al factotum." Mr. Weiss sang an old-fashioned song of Buononcini (the "Tweedledee" of Swift's epigram), and a composition of his own to the words of "Annabelle Lee," the revival of the forgotten work being as creditable to this excellent musician as the composition of the new one. The other instrumental solo was Thalberg's *Lucrezia Borgia*, a piece as brilliant as it is difficult, and so brilliantly played by Madame Arabella Goddard, that a general desire was evinced to hear it again. Madame Goddard, however, could not be persuaded, and merely returned to acknowledge the compliment. The concert was brought to an end by "All's well," sung by Messrs. Perren and Weiss, which formed a most appropriate *finale* to one of the best and most successful entertainments of the season.

T. How.

FRANKFORT-ON-THE-MAINE.—A performance of Handel's *Messiah* brought this year's musical season to a close. It is to be regretted that neither the chorus nor the orchestra were all that could be desired, the result, probably, of too few rehearsals. The solo singers were Madlle. Dannemann from Düsseldorf; Madlle. Schreck from Bonn; Herr Borchers from Wiesbaden; and Herr Hill of this town.

MADAME ARABELLA GODDARD'S BENEFIT.

(From "The Observer.")

Last Monday's concert, announced for the benefit of Madame Arabella Goddard, attracted an overflowing audience. Madame Goddard's name has a magnetic attraction which no lover of the pianoforte can resist, and few of her numerous admirers could complain of the repast which she provided for them on this occasion. As was to be expected, the chief feature of the evening was the performance of the fair *beneficiaire* herself, and accordingly a different master for each of the three pieces set down for her was selected, displaying thus the great variety as well as the excellence of her remarkable talents. Madame Goddard's only solo of the evening was the terribly arduous sonata in D minor, Op. 29, of Beethoven. This composition, exacting to the player alike in the execution it demands and its infinite variety of expression, was treated with a facility and a comprehension which the most gifted performer could not but envy. Indeed, the mighty composer himself could wish for no higher interpretation of his work than that which it received at the hands of Madame Goddard, and than this we can offer no higher praise. Later in the evening Madame Goddard was associated with Herr Straus in Dussek's charming sonata in G major for pianoforte and violin, and finally, to crown her efforts, she played with the same violinist and Signor Piatti Mendelssohn's wonderful trio in D minor for pianoforte, violin, and violoncello. Throughout the whole of this magnificent composition the enthusiasm of the audience became more and more irrepressible, until at length, with the coda of the finale, a perfect hurricane of applause burst forth, in which the long pent-up feelings of the multitude found relief. The remainder of the concert was made up of Spohr's quartet in C major, and two vocal pieces. Mr. Santley was the singer, and good-naturedly responded to the encore which greeted his rendering of Mr. J. W. Davison's charming song "Rough wind, that moanest loud," a most poetical and characteristic setting of the familiar poem of Shelley.

(From the "Illustrated Times.")

The Monday Popular Concert of this week was for the benefit of Madame Arabella Goddard. This lady is the only pianist we know of who is equally successful in the classical and in the bravura, or, perhaps, we should say the fantasia, style. Thus she has two distinct reputations. At benefit concerts, miscellaneous concerts, and such concerts as Madame Goddard generally gives when she is on a provincial tour, she is for the most part heard in "airs with variations," and other elaborate pieces of display, which the "classical" pianists are generally unable to execute with the particular sort of expression and with the lightness of touch that such compositions require. But nothing of this kind is ever heard at the Monday Popular Concerts, or at the concerts given from time to time in London by Madame Goddard herself. Here she plays nothing but classical music; and numbers of amateurs who have only listened to her performances of Bach, Beethoven, and Mendelssohn, and we may add Dussek—for whose music Madame Goddard has a particular liking, which she has easily communicated to her audiences—would perhaps be astonished to find that this thorough artist, to whom no music of the grand school is unfamiliar, is also one of the most brilliant executants of the class of pieces particularly associated with the names of Thalberg and Liszt. On the occasion of her benefit, Madame Goddard played Beethoven's sonata in D minor, and afterwards took part with Herr Straus, the violinist, in one of Dussek's duets, and with Herr Straus and Signor Piatti (violinist) in a trio by Mendelssohn.

(From the "Sunday Times.")

The greatest of English pianists, Madame Arabella Goddard, took her benefit on Monday last, when the following unexceptionable programme was presented:—

PART I.

Quartet in G major, MM. Straus, Wiener, H. Blagrove, and Piatti. Spohr.
Romance (*L'Étoile du Nord*), Mr. Santley Meyerbeer.
Sonata in D minor, Op. 29, Madame Goddard Beethoven.

PART II.

Sonata in G major, Madame Goddard and Herr Straus Dussek.
Song, "Rough wind that moanest loud," Mr. Santley J. W. Davison.
Trio, No. 1, pianoforte, violin, and violoncello Mendelssohn.

Madame Goddard could have made no better selection than Beethoven's D minor sonata for the display of her intellectual and executive powers. Her performance of the first *allegro* was little short of perfect, the recitatives, which form so remarkable a feature in it, being given with almost vocal expression. But it was in the *adagio* that the player most charmed her hearers. The heavenly peace and rest of this movement were brought out to a degree only possible in the case of an exceptional artist like Madame Goddard. The applause at the conclusion of the sonata was vehement and prolonged, the fair performer being recalled. Dussek's sonata was very well received, as it deserved. The rondo is a particularly charming movement, and evidently enlisted

the sympathies of both executants. It would be difficult to find a movement of its kind more tuneful and graceful. The change of time from two-four to six-eight, on the leading theme which occurs in it, is a remarkably clever device, and produced an excellent effect. Madame Goddard is doing good service in familiarising her public with the works of this long-neglected master. But the great treat of the evening was Mendelssohn's trio—so well-known, yet so welcome to the patrons of these concerts. We need scarcely say that it was perfectly played, and kept the attention of the audience enchained to the last. Mr. Santley was recalled after his first song, and obtained an encore for Mr. Davison's very effective composition. The latter should be called a duet for voice and piano, the accompaniment being a distinctive, and, in some respects, the most remarkable feature in it. Mr. Santley well brought out the passionate emotion of the words, and Mr. Benedict did his work at the piano admirably, as always.

ACROSS OPERA.

SIR,—The director of the Royal Italian Opera, ever since the apparently final retirement of Madame Grisi (who came out once more on Saturday at Her Majesty's Theatre), has been in search of a Norma. Madame Lagrua was said to be an admirable Norma; but Madame Lagrua's Norma days were over before she came to England. So also were those of Madame Isabella Galetti, who made a most respectable failure—what may be called a *fiasco d'estime*—last season. Madame Barbot, of the St. Petersburg Opera, is said still to preserve something of her once very beautiful voice; but her vocal powers, like those of all the celebrated tragic prima donnas of the present day, are notoriously failing her, and at the beginning of the present season Mr. Gye could scarcely have known where to look for a great dramatic soprano of the "robust" kind. He has, at last, however, found what for the last five years he has been earnestly seeking. Madame Maria Vilda, who came out as Norma last week, and has played it twice since, was decidedly successful. She does not represent the character in anything like perfection; but she has a magnificent voice, sings with expression, and it is particularly noticeable that her acting improves with every scene. Thus she enters fully into the spirit of the final duet, and in the last scene of all, her "Qual cor tradisti" really excites emotion among an audience not easily moved. It would not have been very surprising had Madame Vilda been unable to act at all. Acting is an art which must be studied and practised; and our *débütante*, though known in Viennese society as an amateur singer of attainments, has only begun her career on the stage. Madame Vilda has an intelligent but inexpressive face. Her features are immobile, her gestures *guindés*. In short, as an actress she has everything to learn. But she is a singer, and, as promise of what she some day may do, in the finest scene of an essentially dramatic opera, she evidently feels the situation, and sings at least some phrases with genuine feeling and the true dramatic accent.

If Madame Vilda had not been quite so successful as she really has been, Mr. Gye might have consoled himself with the reflection that there is now scarcely any part, in serious as in comic opera, that Mdle. Pauline Lucca could not undertake. In Norma's final scene, and in all the pathetic portions of the opera, she would be admirable. She would coax Pollio into consenting to come and be burned to death—which he does with a very good grace when he finds that there is no other course open to him—in a more natural manner than any other singer on the stage. It is impossible to doubt this after seeing Mdle. Lucca as Leonora in *La Favorita*, a part which she never assumed till now on any stage, and in which she in many respects surpasses other Leonoras. How the majority of would-be tragic Leonoras rant and scream in the final duet, and indeed throughout the last scene, is well known to all who have seen her predecessors in the character. Leonora as generally represented is too turbulent for a woman dying of a broken heart. Mdle. Lucca, however, throughout the convent-scene sings in a subdued strain, until in a moment of "exaltation" she joins in the duet which is at once the climax and the conclusion of the drama.* Instead of endeavouring to be forcibly impressive, Mdle. Lucca is touchingly tender and touching. I speak now of the last act alone. In the earlier scenes of the opera Leonora has no opportunities for histrionic

* Though she omits the last verse for which the first is only a preparation.
—D. P.

display.* Moreover, Leonora is uninteresting and slightly repulsive until her affliction falls; and even Mlle. Lucrea's endeavour to give a sentimental colouring is not too successful. When King Alphonso's "favourite" complains that the monarch has treacherously led her away from the paths of virtue, and so forth, we feel that she is not only a *traviata* but a Tartuffe as well. Mario is still admirable in the last act. He is also very effective in the first scene—a scene which, without "exposition," begins the drama at once. Graziani sings well as usual, and overacts as usual. His music, like the music of *La Favorita* in general, though trivial is singable; and he complains of the tyranny of the Holy See in condemning his immorality, and marries his mistress to the soldier who has saved his country, in equally sentimental style. Baldassare, the monk who fulminates anathemas against the wicked and weak-minded Alphonso, is always in the way. That Alphonso did not like him is scarcely to be wondered at; for to the mere disinterested (and uninterested) spectator he is a bore.

La Favorita, like all works produced at the Royal Italian Opera, is thoroughly well put upon the stage. But I must protest against the introduction of twenty-four ballet girls, to dance before the king, in the middle of the second act. There is a foolish tradition, having all the force of law, at the Imperial Opera of Paris, by which it is absolutely necessary to interlard musical works intended for that theatre with a certain quota of dancing. But this regulation does not bind us, and if, when *La Favorita* is played, we must also be treated to a dance, the *corps de ballet* might be brought in at the end of the fourth act. King Alphonso no doubt amused himself after the death of Leonora very much as he did before; and in the choregraphic epilogue that we are suggesting he might play the same "mute inglorious" part he is now, to the evident injury of the drama, made to play in the dancing scene of the second act. There would be another advantage in this arrangement. Many persons on leaving the house have to wait half an hour before they can get their carriages. A ballet or *divertissement* at the end of the opera would detain a certain proportion of the audience in their places, and the mere lovers of music would have less trouble in getting away.

But to turn to Messrs. Chappell. If operas must, according to the fashion of the day, be cut up into quadrilles, waltzes, and galops, there are none more available for this purpose than M. Offenbach's. *La Belle Hélène*, in particular, is rich in materials for dance music, including a ready-made waltz, a ready-made galop, and numbers of tunes, only not dance tunes in that they are intended to be sung and are called songs. Dance tunes are the original "songs without words," and the words furnished to M. Offenbach by his librettists hold about the same place in literature that polkas, galops, quadrilles, and the ordinary run of waltzes (those by Strauss and one or two other Germans being exceptions) in music. Instead of "words for music," the verses of the Offenbachian *répertoire* should be called, "words for dancing." M. Offenbach, when he tried his hand at it, was not, to be sure, particularly successful as a composer of ballet music. For it is one thing to write *Barkouf* (a so-called *chiennerie* by M. Offenbach, in which the principal part was played by a dog), and another to write the music of *Giselle*. But as a composer of polka, galop, and quadrille tunes, in their natural form or in the shape of songs, M. Offenbach stands (like Simon Stylites) this moment on a pillar. In Paris, the frequenters of public gardens and ball-rooms (especially when it is late at night) swear by Offenbach; and people in all parts of the world who pique themselves on their Parisian taste have the greatest possible faith in him. Where a thousand persons have heard Gluck's *Orfeo*, a million have heard Offenbach's *Orphée aux Enfers*. *Iphigénie en Tauride* is admired; but if Offenbach would write an *Iphigénie en Champagne* (a title suggested by Sophie Arnould on seeing the representative of Gluck's *Iphigénie* appear on the stage in a vinous condition), Paris and Parisian Europe would go see it. After *Orphée aux Enfers*, *La Belle Hélène* is M. Offenbach's most admired work; it is full of airs often grotesque, but always lively, and out of which Strauss (not to be confounded with his father, or with the author of the *Life of Jesus*, or with Mr. Hepworth Dixon, or with Ludwig Strauss, who fiddles) can have had no trouble in fashioning the music of a quadrille. The waltz is the waltz introduced as such in

La Belle Hélène, with certain waltzified airs added to it. The galop is *La Belle Hélène* galop, transcribed, without addition or alteration, for the piano. Each new opera by M. Offenbach is a goldmine for dance composers.†

SHAVER SILVER.

D. Peters, Esq.

WORCESTER.—The first concert of the Festival Choral Society was given on Wednesday evening at the Music Hall, to a full audience. A selection from Handel's *Samson* formed the programme, and the principal singers were Miss Robertine Henderson, Messrs. Hodges, Smith, and Price, of the cathedral choir, with a good chorus and a small but efficient band. The society can muster a force of about 25 treble voices, 14 altos, 25 tenors, and as many, or a few more, basses; and these assisted by a band of 8 violins, 3 violas, 4 violoncellos, 2 double basses, flutes, and piano-forte, &c., show the earnest endeavours of the management to attain for the Worcester Festival Choral Society as high a standard as possible. Miss Henderson, who made her first appearance before a Worcester audience, will always be welcome at our future concerts. Her singing of "Ye men of Gaza" and "Let the bright Seraphim" displayed knowledge as a musician, ability and skill as a vocalist. Miss Pullen, contralto, was prevented by indisposition from taking her part, but Mr. Hodges, of the cathedral choir, filled up the vacancy and, almost without rehearsal, acquitted himself admirably in "Return, O God of Hosts," and "Ye Sons of Israel now lament." *Samson* was represented by Mr. Smith, who distinguished himself by careful reading, particularly in "Total Eclipse." Mr. Price, who took the part of Harapha, had opportunities for display of which he rarely lost sight; and the reception he met with was well deserved. The choruses, with trifling exceptions were given with great precision. Mr. Done, conductor, Mr. F. Spray, leader, and Mr. A. J. Caldicott, pianist, left nothing to be desired; while the secretary, Mr. F. Eaton, spared no pains in making the newly-decorated music hall comfortable. The success of the concert must have been gratifying to all concerned, and we trust that the musical public will show their appreciation of the society's efforts.—(Abridged from the "Worcestershire Chronicle.")

MISS ELLICE JEWELL gave a *Matinée d'Invitation* on Wednesday, which was fashionably attended. The artists aiding were Misses Anna Jewell, Palmer Lisle, Lucy Egerton (pupil of the Bayswater Academy), Mr. Safe, Mr. L. Montgomery and Miss Ellice Jewell. Mr. G. B. Allen conducted. The most noticeable features were Miss Ellice Jewell's playing of Chopin's *Impromptu* in A flat, Miss Egerton's singing of Mr. Allen's new ballad "Mary of the Dee," Miss Palmer Lisle's singing of Handel's "Lascia ch'io pianga," and Miss Anna Jewell's "Day Dream," by Blumenthal.—BASHT BAZOOK.

BOSTON.—*Mariana* has been given by Mr. Loveday's opera company, followed successively by *Norma*, the *Crown Diamonds*, and *Lucrezia Borgia*. Madame Florence Lancia has been the "bright particular star," and, both as the Gipsy and the Queen of Spain, looked, sang, and acted the parts to the great delight of the audience, who applauded and recalled the clever artist most enthusiastically. Mr. B. Bowler has been the tenor.

MR. T. E. AYLWARD, organist at the temporary church, has been appointed organist of St. Columba's College, Dublin. This appointment has been successively held by Dr. Monk of York and Dr. Arnold of Winchester.—*Cheltenham Chronicle*.

YEOVIL.—A performance of the *Messiah* was given lately in aid of Trinity Church organ fund before an audience that filled every available space in the Town Hall. The performers numbered nearly 100, selected from the various choirs of the neighbourhood. Mr. H. Cole was the conductor and Mr. Custard the leader. Miss Fanny Armytage, from London, was the principal singer, and the audience were evidently delighted with her singing. The *Western Gazette* writes that when "the star of the evening, Miss Fanny Armytage, was first heard in 'There were shepherds,' the effect on the audience seemed almost electrical, her notes, so full and clear, appearing to thrill through every hearer. The air, 'Come unto Him,' by the same lady, was beautiful in the extreme, her wonderful power of modulation being heard to great advantage." Mrs. McLees was also much applauded in the air "He was despised." The chorus sang the "Hallelujah" Chorus capitally. About £20 will be added to the fund by this performance.

DRESDEN.—After having had their curiosity excited to the highest pitch by the accounts of the marvellous treat they were to enjoy in Herr Braun-Brini, from Nuremberg, the public have at length heard that gentlemen, and found him rather worse than any of the sixteen tenors who have sung with a view to an engagement here during the last eighteen months—very nearly one fresh tenor a month! His Arnold in *Guillaume Tell* at once proved beyond a doubt that he was not the Vasco so ardently desired for the long expected *Africaine*.

* How about the great *finale* to the third act, old Shaver?—D. P.

† "Across Opera," indeed!—D. PETERS.

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TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

TO CORRESPONDENTS.

W. P. A. (Salisbury).—We shall be glad to receive the description of the new organ.

J. C.—The concert article is admissible, but is too late for insertion this week. The communication which accompanies it is wholly unintelligible to the recipient.

TREBAND.—The subjects of Gluck's *Armida* and Rossini's *Armida* are identical, and are both taken from Tasso's *Jerusalem Delivered*.

WILLIAM OF WYTHE.—The very husk and body of the times.

NOX.—Charles Knight is the authority to consult.

The Musical World.

LONDON, SATURDAY, MAY 19, 1866.

Displeii Petersii Meditationes.

THE fifth Philharmonic Concert took place on Monday, when the Hanover Square Rooms were again filled with a musically expectant audience. I had risen from a long sleep to be present and enjoy the feast of harmony. Subjoined is the programme:—

PART I.

Symphony, Letter B	Haydn.
Scena and Aria (Mathilde de Guise)—Mr. Santley	Hummel.
Concerto in D minor, Violin—Herr Auer	Spohr.
Cavatina (Euryanthe)—Madame Harriers-Wippen	Weber.
Overture (Midsummer Night's Dream)	Mendelssohn.

PART II.

Symphony in F (No. 8)	Beethoven.
Aria (Il Flauto Magico)—Madame Harriers-Wippen	Mozart.
Fantasia, Contrabasso—Mr. Alexander Rowland	Rowland.
Romance (Don Sebastian)	Donizetti.
Overture (Ruler of the Spirits)	Weber.

Conductor—PROFESSOR STERNDALB BENNETT.

Haydn's Symphony was as good as new, so rarely is it now performed. It was relished keenly, the *andante* with variations in particular; though, to my feeling, the *allegro assai*, which closes the work with a spirit thoroughly Haydnian, is even better. The performance was fine. Finer still that of the "No. 8" of Beethoven—the second "in F," so entirely different from the "No. 6" (*Pastoral*), which is the first. The *allegretto scherzando* of this fresh and charming symphony always makes me think of poor Jullien, who was so fond of introducing it at his "miscellaneous" concerts, for the edification and delight of the crowds who attended them. But it is in the final *allegro vivace*—with its obstinate D flat, at last metamorphosed into C sharp, its interrupted cadences, where the second theme seems to go up to Heaven before its time and be suddenly called back by the still earthly master, and its two ghost-like episodes—that the whole Beethoven is revealed. And this was precisely the capital feature of the concert. *Bravissimo*, Sterndale Bennett!

Both overtures were well played, the fairy-dream of Mendelssohn perhaps better than usual.

I was not quite satisfied with the youthful Auer, in Spohr's admirable concerto, which we have heard of recent years from the *archet* of so many eminent fiddlers, including Sainton, Straus and Joachim. Young Auer's tone is thin, his expression artificial, his *bravura*-playing capricious, and his time irregular. For instance, there was scarcely a bar of the slow movement in which the six notes of the *arpeggio* accompaniment were not, perforce, disturbed, to accommodate this youth's administration of the melody. He should be advised thereof—and also of the Ellaic maxim, that "it is the province of genius to disturb opinions." Otherwise, Mother Shipton will be down upon him.

The singing was good. Hummel's Mozartean air was nobly declaimed by Mr. Santley, who did, moreover, all that could be done for the lugubrious romance from Donizetti's five-act opera. Madame Harriers Wippen sang both Weber's "Cavatina" (?) and Mozart's aria right well—the first in German, the second in Italian. The concert was altogether charming. J. J.

IT is always desirable that any erroneous statement of fact particularly when contained in a work carrying on its face an appearance of authority, should be pointed out as soon as possible. In the recently published volume of *Letters of Felix Mendelssohn-Bartholdy*, there is appended to a letter written by Mendelssohn to his mother on October 4, 1837, in which he refers to the Musical Festival held at Birmingham in that year (at which he had conducted his oratorio, *St. Paul*), a note by the editors, Mendelssohn's brother and cousin, stating that *St. Paul* was performed for the first time in England at that festival. This note has been retained, without comment, in the English translation (by Lady Wallace) of the letters. But the statement is incorrect, as there had been three performances of the oratorio in England prior to that of the Birmingham Festival on September 20, 1837. The first of these performances was at the Liverpool Musical Festival, under the direction of Sir George Smart, on Friday morning, October 7, 1836; the second was in London, by the Sacred Harmonic Society, on March 7, 1837; and the third, by the same body, on September 12, in that year. The composer was present, as an auditor, at the latter performance, which he would have conducted, but for the interference of the Birmingham Festival Committee, who considered that his doing so would have been a virtual breach of his engagement with them. He had, however, superintended three of the rehearsals, and it was in remembrance of his association with the society, that the silver snuff-box, mentioned by him in the letter of October 4, 1837, was presented to him. H.

SINCE *L'Africaine's* first production in Paris (last year) Meyerbeer's last masterpiece has made the tour of Europe, besides being performed across the Atlantic. The following are some of the places where the *Africaine* has been given:—London, Madrid, Milan, St. Petersburg, Parma, Bologna, Pesth, Berlin, Vienna, Hamburg, Hanover, Darmstadt, Coburg, Mannheim, Frankfurt-on-the-Maine, Cologne, Nuremberg, Gotha, Leipsic, Weimar, Carlsruhe, Schwerin, the Hague, Amsterdam, Brussels, Ghent, and Turin. It will shortly be brought out, also, at Dresden, Brunswick, Munich, Cassel, Stuttgart, Aix-la-Chapelle, Lemberg, Linz, Prague, Marseilles, Nismes, Bordeaux, and perhaps Rome and Florence.

SONS OF THE CLERGY.—The Quadruple Chant for the Seventy-Eighth Psalm, performed at the recent Festival of the Sons of the Clergy, in St. Paul's Cathedral, is the composition of Mr. H. S. Oakeley, Musical Professor at the Edinburgh University. The Chant was highly spoken of by several of our contemporaries, who, however, omitted to give the name of the composer.

MDLLE. BIANCOLINI, another of Mr. Gye's new acquisitions, is to make her appearance on Tuesday week as Maffeo Orsini, on which occasion Madame Maria Vilda will, for the first time, essay the character of Lucrezia Borgia.

PHILHARMONIC CONCERTS.—At the sixth concert (Monday week) we are promised a symphony by M. Gounod and Sterndale Bennett's third pianoforte concerto (C minor), played by Madame Arabella Goddard.

WHITTINGTON CLUB.—The Joint Stock Coal Company provided their friends with a musical programme a short time since, when Miss May Burney, a young vocalist of great promise, sang "Una voce poco fa," no easy task even for an experienced artist. Miss Burney overcame its difficulties in a manner entitling her to high praise. She also gave "Cherry Ripe" and a song by Balfe, "The Cantinier." Madame Sauerbrey, as yet comparatively unknown to the public, will not probably long remain so. Her voice is a contralto of excellent quality, and her expression perfectly natural. She sang Blumenthal's "Children's Kingdom" with true pathos, and subsequently a new song by Henry Smart, called "Chrystabel." Miss Dixon and Mr. Watford also assisted. Mr. and Mrs. Matthews gave specimens of sleight of hand and clairvoyance. Mr. Pringle contributed some recitations.—(From an occasional Contributor.)

MUSICAL SOCIETY OF LONDON.

At the third concert (Wednesday, May 9th) we had the following splendid programme:—

PART I.

Symphony in D (Salomon's set, No. 7) Haydn.
Arioso—Invocation to Sleep, "Oh, lovely sleep" (Semele, 1743) Handel.
Concerto in D minor, Pianoforte and Orchestra—Mdle. Mehlig Mendelssohn.

PART II.

Pastoral Symphony, No. 6 (Op. 68) Beethoven.
Scena ed Aria, "Misera! dove son?" "Ah non son' lo che parla" Mozart.
Overture (The Siege of Corinth) Rossini.

Conductor—Mr. ALFRED MALLON.

The symphonies were superbly played, the *Pastoral* more especially—though there was no fault to find with the Haydn, one of the most genial of Haydn, by the way. Of the overture, so bright and clanging, what need be said?

Mdile. Mehlig, in Mendelssohn's second concerto, met with the same success as attended her performance of Hummel's in B minor at the Philharmonic Concerts, and was called back unanimously to the orchestra at the conclusion.

Madame Rudersdorff sang both her airs with careful expression. Both were interesting, as resuscitations. That by Mozart—composed in 1781, to an air given to Fulvia in Metastasio's *Ezio*—is as noble as that by Handel is expressive. Altogether a rare concert.

SACRED HARMONIC SOCIETY.

On Friday week Rossini's *Stabat Mater* and Mendelssohn's music to *Athalie* were admirably performed by this society, under the direction of Mr. Costa. *Athalie* should, nevertheless, have come first. Never has it been so well performed in all its parts, from the noble overture to the noble final chorus—which is also the initiatory chorus. The vocal solos were in competent hands:—Madame Lemmens-Sherrington, Miss Robertine Henderson, and Madame Sinton-Dolby. All went well, even to the war-march of the Levite priests—the king of war-marches.

In the *Stabat Mater* the quartet of principals were Meadames Lemmens and Sinton, Messrs. Santley and Charles Lyall. The last-named gentleman (an esteemed member of the late English Opera Company, Limited) was called upon to undertake the tenor music at a sudden emergency, and really sang it at a few minutes' notice. Mr. Lyall acquitted himself most ably—not alone in the great tenor air, "Cujus animam," which won him the applause of the whole audience, but in the three quartets, showing himself at once a ready and practised musician. He had an unexpected chance, of which he honorably availed himself. How the other singers—including our barytone of barytones, Mr. Santley—did their work, it is superfluous to add. With Rossini's sanction, Mr. Costa has made some modifications in the last chorus ("Amen"), which are decided improvements, and were felt to be such.

The last oratorio for the present season will be *Elijah*—for which, as there is a performance on the same night at the Royal Italian Opera, Mr. Costa will have to find an almost entirely new orchestra. He will not fail to obtain one.

NAPLES.—The San Carlo closed its doors after a most disastrous and wretched season with an entertainment consisting of selections from Meyerbeer, Verdi, and Mercadante—a strange hotchpotch. The principal feature of the evening was the way in which the trio from *I Lombardi* was sung by Signora Lotti, Signors Stigelli and Bremond. The repertory during the past season included the following works:—*Martha*, performed 4 times; *La Favorita*, 15 times; *Maria de Rohan*, 19 times; *Il Profeta*, 16 times; *Roberto Devereux*, 15 times; *Vespro Siciliano*, 19 times; *Maria Stuarda*, once; *La Cenerentola*, 6 times; *Virginia*, 9 times. In his retrospective remarks on the season just closed Signor M. C. Caputo asks in the *Monitore del Circolo Bonamici*, whether the San Carlo Theatre has fulfilled the obligations which attach to it as one of the leading theatres in Europe, nay, the world. Of course the answer is in the negative, and the writer concludes by calling on the Government, for the dignity of art and the honour of the country to come to the rescue.—*Crispino a la Comare* has been played with great success at the Giardino d'Inverno.—At the Teatro Bellini, the last novelty is *La Figlia del Marinaio*, a four-act melodrama, by Signor Marco d'Arienzo, with music by Signor Claudio Conti. It was successful, the composer being called on twenty times during the first performance.

REMINISCENCES OF FELIX MENDELSSOHN BARTHOLDY,* Etc.

(Concluded from page 302.)

Wilmsen, who had instructed and confirmed Mendelssohn, and his brothers and sisters, struck me as a man of no great capacity, and I let fall some hint or other to the effect that it would have been better had they gone to Schleiermacher. Felix was seriously angry, and gave me to understand he would not allow anyone to attack his spiritual adviser, for whom he entertained a feeling of affectionate reverence. It is true that he did not go very often to hear him perform Divine Service. When I recollect, however, with what a serious religious feeling he pursued his art, the exercise of it always being, as it were, a sacred duty; how the first page of everyone of his compositions bears impressed on it the initial letter of a prayer; how he devoted the time, as he watched through the night by the bed of his dying friend, Hanstein, to marking in the first fugue, composed here, of the six he afterwards published—in E minor—the progress of the disease as it gradually destroyed the sufferer, until he made it culminate in the choral of release in E major; how the very best touches in his oratorios result from his delicate tact—for instance, the words for the air of Paul during the three days of his blindness, when he had just been converted before Damascus, for which Mendelssohn, dissatisfied with everything proposed to him, himself hit upon the 51st Psalm, that seems as though it had been written on purpose; moreover, when I call to mind everything connected with my beloved friend, as regards his views and opinions on art and artists—whether he was standing at the conductor's desk, sitting at the piano, or taking the tenor-part in a quartet—religion and veneration were enthroned in his countenance; this was why his music possessed such a magic charm. On one occasion, he expressly said that sacred music, as such, did not stand higher in his estimation than any other, because every kind of music ought, in its peculiar way, to tend to the glory of God.

I once said to him, lamentingly, that I found it difficult to conceive Bach's music as aught but a dry arithmetical sum. To convince me that it was something more, he went and fetched the *Matthäus-Passion*, of which a copy had been given him, a short time previously, from Zelter's stores. We sang a good deal of it with his sisters, and when he perceived that the music deeply entranced me, albeit I was only an unprofessional, he took courage, and we arranged that the performance should be repeated with better resources. We soon enlisted the services of Edward Devrient and his wife, who sang admirably; we soon, too, got together a small chorus of sixteen voices, and held weekly rehearsals. The delight of everyone, whether taking an active part in the matter, or only listening, encouraged and impelled him to get up the public performance of the following year, a performance which restored to the world this masterpiece which had long been consigned to oblivion. If I am not mistaken, it was the first public performance he ever undertook, but it at once proved him a master in the art of conducting. His amiability could not fail to charm every one, and, despite the numerous faults committed at the rehearsals, owing to the great difficulties of the work, and the frequent repetitions necessary, on no single occasion did he lose his patience, or did we, who were the executants, ever feel tired of our task.

How thoroughly he had rendered himself master of this work was proved by his directing one of the later rehearsals at the piano, without any music before him, and by his remarking, at the conclusion of one movement: "In the twenty-third bar, the soprano has C and not C sharp." The *Passionsmusik* excited perfect enthusiasm in local musical circles. Mendelssohn told us, with hearty delight, a year subsequently, on his return from England, that Bader had met him in the street, and halloed out: "Oh! here you are again; when are we to sing the *Passion* a second time?" In addition to Devrient, who sang the part of our Saviour excellently, Stümer distinguished himself as the Evangelist. But, however beautifully he rendered it, he did not at all care for the music. During the performance he had, in the pause between the parts, spoken to his wife, and expressed his amazement at observing traces of tears in her eyes. She replied that she had

no reason to be ashamed, for all the gentlemen round her had cried. The circumstance produced its effect, and Stümer confessed to Mendelssohn that he then for the first time had a presentiment that there must be something in the music after all, and in the second part it did really affect him.

It was from this period that Mendelssohn, even at the little rehearsals at home, used the conductor's stick; he had hitherto modestly stated his opinion, from the piano or the desk of the tenor. He assumed a more independent bearing, too, as I remember was the case when, in Haydn's D major Symphony, he required the *tempi* to be taken at a slower rate than that to which we were accustomed. The orchestra kept continually hurrying on, but, with an iron will, and marking the time most forcibly with his stick, he held back, till even the faithful Edward Rietz, the leader, began to grumble. For my own part, I must confess that quite a new light was then thrown upon the Symphony. I had always heard the last movement called the "Bear's Dance;" but, on the occasion in question, it was a most pleasing piece of composition. Good old father Haydn must not be hurried.

The amount of delicacy, and the nice and fine gradations Mendelssohn introduced into the orchestra are things so well known, that there is no necessity for me to say aught upon the subject. I think, that, on this particular, he learned a great deal from Weber. When the latter was in Berlin getting up his *Euryanthe*, Mendelssohn frequently attended the rehearsals, and used to speak with astonishment of what the man did with a strange orchestra. It is true that he as little took as a model Weber's charming rudeness as his exaggerated wavering in the *tempo*. In this last particular, he rather preserved an equality, with tolerable strictness, and strove to attain effect more by clever gradation of light and shade than by changes of the time.

In the year 1830, I returned from Berlin to my native town, after fully enjoying the society of my beloved friend, during the period he was confined to his room by the measles. In the ensuing spring he made the journey from which the now published *Reisebriefe* date. He first paid me a visit at Dessau, accompanied by his father, who set out again the next day. Mendelssohn attended a rehearsal, and, on being requested to do so, allowed them to try his *Meeresstille und glückliche Fahrt* Overture, then not known here; afforded a small and select party, at Rust's, a rare treat by taking part in trios by Beethoven (D major), and Haydn (C major), besides extemporising in "Adelaide" and the commencement of the *Ninth Symphony*; and went to see the Duchess, from whom he received some commissions to execute in Rome. As a matter of course, we called at the house of Friedrich Schneider, the celebrated composer of the *Weltgericht*, but he was away, travelling. On driving into the country, on the third day, to visit my sister, whose acquaintance Mendelssohn was desirous of making, it so happened, that Schneider was in the place, residing close by at a friend's. We met in the village; I introduced the two; Schneider continued his walk, and, when he returned, some hours afterwards, we felt there was something wrong. Many years previously, Schneider had been once at the Mendelssohn's, and expressed his appreciation of the promising boy. But Bach's *Passion* had annoyed him. Enthusiasm had been excited about something which, though old, was unknown to Schneider; Marx had said, too, plainly, in the *Musikalische Zeitung*: Any one who did not know the *Passion*, did not know Bach. Finally, the Duchess, after having been present at the performance, by which she was greatly moved, told Schneider she could not speak in terms of sufficient commendation of the impression it had produced, praising, moreover, the charming instrumentation, which was not so deafening as a great deal of other music. All this annoyed Schneider, so that he could never be induced to have a single movement of the *Passion* sung. Mendelssohn's name, too, was so intimately connected with the whole affair, that something of Schneider's dissatisfaction fell unconsciously on Mendelssohn. Schneider was then at the full height of his reputation, while Mendelssohn, then twenty-one, was just rising into notice. The consequence was that the former was rather haughty, and this did not please the latter. I must state that Schneider, to his credit, afterwards assumed a different tone towards Mendelssohn; when the corpse was conveyed through this place by rail, at midnight, Schneider greeted it on its way with a "Lament" which he composed on purpose.

Subsequently to 1832, we frequently discussed the subject of

* "Reminiscences of Felix Mendelssohn-Bartholdy." On his 57th birthday, February 3rd, 1866. By J. Schubring.

oratorio texts. With regard to *St. Paul*, a considerable amount of preliminary labour had been got through before I knew anything about it; at Mendelssohn's request, I undertook a certain further amount of work of a subordinate kind, such as connecting and introducing suitable passages and songs. During this time, we were a great deal in communication with each other, sometimes orally and sometimes by letter. He always proved himself a thoughtful artist, and strove to obtain a clear appreciation of each separate point, such, for instance, as the admissibility of the choral, of the narrative recitatives, etc. He rejected, also, much that was suggested, being so well acquainted with his Bible, that he obtained a great deal of valuable materials himself; for any assistance, he was, however, extremely grateful. That he would not accept my suggestions for the Paulinian doctrine of the justification by faith, but, at the appropriate place, substituted merely the general assertion: "Wir glauben all an einen Gott" was something that did not satisfy my theological conscience, though, perhaps, any extension of the work in this direction would have made it too long. We arranged *Elijah* together from beginning to end, and he was pleased that I should, without any further introduction, have commenced the oratorio with the passage of *Elijah*, and marked the overture with No 2, with the addition of: "Muss drei Jahre dauern." Regarding the oratorio of *Christus*, he never exchanged a word with me; on the other hand, we had often previously talked about St. Peter and John the Baptist. What I told him of the account given in the gospel of Nicodemus concerning the descent of Christ into Hell, interested him in an extraordinary degree, and, from what escaped him, I am inclined to believe he intended turning it, sometime or other, to musical account.

Some few circumstances concerning our relations with each other have been made known in the published *Letters*. Together with his musical doings, the lovable and fresh character of his youth is apparent to the world in the *Reisebriefe*, and his straightforward, manly earnestness in his later correspondence. I will, therefore, conclude my reminiscences by adding one little trait. When he played on the piano and sang to me, in Leipsic, as much of *St. Paul* as he had written, I thought that, in the principal passage before Damascus, the voice of the Lord, which he had set for a soprano solo, was too thin. He said, in a tone of regret, that the matter struck him in the same light; that he had long endeavoured, though in vain, to hit upon something better; but that he could not at all reconcile himself to the notion of producing the effect by a very powerful bass voice. I suggested that he should set the phrase for four parts. After looking at me for a long time, he said: "Yes, and the worthy theologians would cut me up nicely for wishing to deny and supplant Him who arose from the dead." I replied that I would answer for the theologians, for they knew that the transfigured Lord of Heaven and Earth had a different voice from that of a mere mortal. Thereupon he altered the words into a four-part female chorus, and how overpowering was the effect! I was not, however, able quite to keep my promise with respect to the theologians. A sort of theologian, named Fink, took offence, though, it is true, in the contrary sense to what was anticipated, in his musical paper, for he wanted the *vox humana* to be omitted entirely, and only indefinite sounds of the trombone heard. But that, at the same time, he should take the opportunity of objecting to the words: "Ich bin Jesus von Nazareth, den Du verfolgst" ("I am Jesus of Nazareth, whom thou persecutest,"), and of trying to prove that the Saviour, after his transfiguration and ascent to Heaven, was no longer He of Nazareth, but the Lord of Heaven, afforded us a most hearty laugh. The worthy Fink had undoubtedly been reading the *Acts of the Apostles*, Chap. 9, Verse 5, and found that the words "von Nazareth" ("of Nazareth") are not there; on this he based his criticism. He had, however, so far forgotten his theology as not to recollect how St. Paul himself, further on in the *Acts of the Apostles*, twice gives an account of his conversion, and, in Chap. 22, Verse 8, expressly mentions the words to which objection is taken; so that the censure really fell upon the Apostle. Mendelssohn, who was well aware of the circumstance, laughed, but did not say much; friend Schleinitz, however, in a playfully sarcastic manner, afterwards paid out master Fink very nicely.

Postscript.—I have just heard that an unfavorable opinion on a musician whose name is not printed—in a letter of the 6th August, 1834, from Mendelssohn to myself—has been interpreted as referring to Schumann. I can testify that this supposition is

erroneous. Why there is no allusion to Schumann in the published correspondence is more than I know; one thing I know, however, and that is, that Mendelssohn once spoke to me in terms of high appreciation of Schumann's musical significance, and that he was on a friendly footing with Schumann and his wife, not merely on account of the latter's pianoforte-playing; on another occasion, too, when I expressed my surprise at the F in the fifth bar of the fourth "Lied," Book Six of the *Lieder ohne Worte*, he replied, also surprised, that he now knew what Schumann had meant the day before, by expressing from a distance an F with his fingers. He, (Mendelssohn), he added, considered this F perfectly natural, but there must be something particular about it, as it had thus struck both Schumann and me. This little circumstance leads me to infer the existence of a kindly and friendly feeling between the two. A mere accident unfortunately prevented us from keeping the agreement we made at the time to meet at the Rosenthal.

MISS MADELINE SCHILLER'S CONCERT.—That young, clever, and intellectual pianist, Miss Madeline Schiller, gave a concert on Tuesday evening in St. James's Hall which attracted a highly fashionable assemblage. The programme contained many good things and many of an opposite character. In fact there were too many of each, and the concert was too long by one half. Miss Madeline Schiller was most successful in her own performances. The concert opened with the Kreutzer Sonata, which she played in conjunction with Herr Straus, which went like clockwork all through, and was loudly applauded. She next essayed Liszt's arrangement of the *Faust* Waltz, which, from her energy and extraordinary manipulation, gained a loud encore. The grand Trio in E major by Hummel closed the first part of the concert. It was played to perfection by the fair *bénéficiaire*, in conjunction with Herren Straus and Liddell. Miss Schiller contributed to the second part Chopin's Notturmo in F sharp minor and Weber's *moto perpetuo* from his Sonata in C, in both of which she exhibited her executive and other admirable qualities to the highest advantage, her performance creating among the audience present a great sensation. When the piece concluded the fair pianist was greeted with thunders of applause. Herr Molique's *Tarantelle* for violin was played admirably by Herr Straus. The vocal music was given by Madame Liebhart, who sang the popular song of "The Lover and his Bird," gaining an unanimous encore, Madame Sainton-Dolby, Miss Berry-Greening and Miss Louise Van Noorden; the last-named lady, in the Jewel Song from *Faust*, sang better than usual. Mr. Sims Reeves appeared and received a most enthusiastic ovation, after his recent illness. He gave a song of Blumenthal's, one of Balfe's and one by an amateur, Captain Columb, called "L'Abandonata." He never sang with greater effect, and was never in better voice. Mr. John Thomas also gave one of his brilliant harp solos. Mr. Wilhelm Ganz, Mr. Benedict, and Mr. Aguilar were the accompanists.—BASHI BAZOOK.

HERR REICHARDT gave a *Matinée* on Friday, the 11th, at Dudley House, by permission of the Earl and Countess of Dudley, which attracted a large and most brilliant assemblage of fashionables. The popular German tenor was assisted by Mdles. Liebhart and Enequist, Madame Sainton-Dolby, and Signor Ferranti as vocalists, Mdle. Bettelheim, and Herr Kuhe (pianoforte), Mdle. Theresa Liebé (violin), and Mr. Aptommas as (harp), instrumentalists. Herr Reichardt sang the air "Nur-einen Wunsch" from Gluck's *Iphigenia in Tauris*—most gracefully given and with great charm of expression; Mendelssohn's "Morgengruss;" Schubert's "Die Forelle;" Herr Goldberg's romance "The Reproach;" and his own compositions "You must guess," "The golden stars," and the popular "Love's Request." Goldberg's romance and Herr Reichardt's own song, "Love's Request" ("Liebes Bitte"), seemed to take most with the audience, the latter being encored, when Herr Reichardt substituted his pretty and highly-popular song, "Good Night." Herr Reichardt's vocal contributions are in request by amateurs and among them not one has met with greater favour, or more deservedly, than the "Good Night" or Cradle-song, which rarely escapes an encore if tolerably sung. Herr Reichardt sings this charming song with admirable taste and expression, and was never more successful than on Friday morning.

MADAME VILDA, the new singer at the Royal Italian Opera, has been engaged to sing at Exeter Hall on Wednesday next, on which occasion a performance of Mr. G. W. Martin's prize glees and national part-songs will be given by the 600 chorists of the National Choral Society, assisted by the Orpheus Glee Union, Miss Lucy Franklin, Mr. Leigh Wilson, &c.

PROFESSOR STERNDAL BENNETT.—In the list of guests present by invitation of the president and council of the Royal Academy of Arts at their recent banquet, we noticed the name of Professor Sterndale Bennett.

ROYAL ITALIAN OPERA.

The *Africaine* was performed on Saturday night in presence of the most brilliant audience of the season—with Mdlle. Lucca as Selika, Madame Lemmens-Sherrington as Inez, Signor Naudin as Vasco di Gama, and Signor Graziani as Nelusko. It was repeated on Thursday. About these, in many respects the most striking performances of Meyerbeer's last work which have been heard in London, we must reserve remarks. On Monday night Madame Maria Vilda again played Norma, with Signor Naudin as Pollio, and Madame Sherrington as Adalgisa.

On Thursday the most brilliant and the most crowded house of the season witnessed the first performance of *Il Barbiere di Siviglia* and the first appearance of Mdlle. Adelina Patti, an event always looked forward to with more than common interest. The popularity of this young artist—artist in the true sense—has gone on increasing in the same rate as her talent has gone on ripening; and now that, by dint of persevering study, aided by rare natural endowments and unmistakable genius, she has very nearly attained perfection, both as a singer and as an actress, it may be said to be at its zenith. Never was heartier reception awarded to public favourite than that which greeted her on Thursday night, when Rosina first shows herself at the window of Bartolo's house, and again in the scene after, when she comes forward to sing "Una voce poco fa." The consummate address with which the opening movement of this always welcome *cavatina* was delivered by Mdlle. Patti; the significance imparted to every word, and the expression to every phrase and accent, the originality with which the melody was embellished while its characteristic features were preserved, and the unflinching neatness that distinguished the execution of every passage, florid or unadorned, alike won admiration. The audience, in their prolonged applause, revealed a wish to hear this movement again; but Mdlle. Patti, too wise to imperil the effect of what was to follow, at once proceeded with the "cabaletta," which was ornamented with equal freedom, and executed with equal finesse. "Dunque io son," the racy duet with Figaro, was but a sequel to the air, and another success for Mdlle. Patti. In the Lesson-scene she introduced the *bolero* which, as much through the singing of Mdlle. Sophie Cruvelli as through its own merit, made the fortune in Paris of Verdi's grand opera *Les Vêpres Siciliennes*. Though composed expressly for an exceptional voice, this famous *bravura* came readily within the means of the Rosina of Thursday night, and was unanimously encored. Instead of repeating it, however, Mdlle. Patti substituted "Home, sweet home;" and this, to the manifest delight of her hearers, she gave in English—a language, by the way, which she pronounces just as well as she does Italian. The first notes of the refrain, announced in the orchestra, were hailed with loud marks of satisfaction; and each verse of the familiar household melody was listened to with rapt attention and applauded with extraordinary enthusiasm. Ballad-singing more unaffected and irreproachable we cannot call to mind. In its general characteristics Mdlle. Patti's Rosina is much what it was last year. A more piquant, lively, and thoroughly graceful stage portraiture is not now to be witnessed. Better it could hardly be made by any imaginable contrivance.

The Figaro was Signor Ronconi, whose return was also an event full of interest. His impersonation of the lively, scheming, and ingenious barber is as incomparable as ever—as rife with genuine humour, as imperturbably cool and self-possessed. It is only in parts of the bustling "Largo al factotum" that we remember we have not before us a Figaro of five-and-twenty, so overflowing with animal spirits is Signor Ronconi's performance from the first scene to the last. His acting in the successive duets with Almaviva and Rosina could hardly be surpassed. In the first, "All'idea di quel metallo," Signor Mario was as admirable as we have always known him. Nothing could be more even, fluent, and spirited than the florid passages of the last movement, "Oh che d'amore." Altogether, this was one of his most happy evenings; and thus his Almaviva, from "Ecco ridente" to the *finale* of the first act, from "Pace e gioia il ciel vi dia" to "Zitti, Zitti," in the last, was perfect. How Signor Mario acts the character of the dashing Sevillian Count it is superfluous to add. Signor Tagliafico, as Basilio, gave a melodramatically bombastic reading of the fine air, "La

Calunnia," which afforded considerable diversion; Mdlle. Vestri was a not incompetent Bertha, and Signor Ciampi, as usual, was the very drest of Bartolos. The overture, splendidly played, was called for again and repeated; and as a specimen of grand concerted music, finely executed, the magnificent *finale* to the first act may be cited in all fairness. In short Rossini's ever fresh and sparkling music, combined with so generally excellent a performance, made the evening one of almost unalloyed enjoyment.

Last evening, *Norma*, and the last act of *Un Ballo in Maschera*, with Signor Fancelli *vice* Mario, made up what in the olden time would have been called a "long Friday." Mdlle. Patti's next appearance will be on Monday, as Amina in *La Sonnambula*. What with Mdlle. Patti, Mdlle. Lucca, the *Africaine*, and Madame Maria Vilda, his new and successful Norma, Mr. Gye just now may complain of an *embarras de richesses*.

—o—

To the Editor of the "MUSICAL WORLD."

SIR,—Mdlle. Jenny Bauer has purchased the right to perform the *Africaine*, in any language but Italian, throughout Great Britain. We believe the first performance under her auspices of Meyerbeer's great work will take place either at the Surrey Theatre or at Brighton. Mr. Ella is expected in Putney.—I am, Sir, yours obediently,

ABEL GROGG.

—o—

To the Editor of the MUSICAL WORLD.

SIR,—A second performance of *Iphigénie en Tauride* has confirmed my impression (derived from the first) that an audience of the present day would be both ready and able to appreciate such a mode of treating opera as that to which Gluck owes his fame and influence. All we now care to know about Gluck's music is confined to the productions of the period during which he developed a system which, though much of it has been discarded, as narrow and obsolete, really laid the foundation of the grand lyric drama as we now behold it in Meyerbeer. From Gluck, through Cherubini and Spontini, to Meyerbeer is a natural progression. At least I can see it if others can't. So much the better for me; so much the worse for others.—I am, Sir, yours faithfully, S. T. TABLE.

[I can't see it, if others can. *Tant pis* for me; *tant mieux* for others.—D. PETERS.]

—o—

To the Editor of the MUSICAL WORLD.

SIR,—I think no one can deny with truth, that the manners of the present generation are more refined than those of our ancestors were. As the drama of the day is justly considered a reflex of the age in which it is written, a volume of old plays affords reliable evidence of the language that was tolerated even in high society at the time those plays were written and performed. Well! we find the male and female stage-representatives of the higher class in those days commonly using language so indecent, that it would not be tolerated for an instant in any respectable society at the present time. In fact, indecency was the characteristic of the age even for some time after the commencement of the present century; and thus—from our altered manners—some of the words set to music in those days are now unfit to be sung. It has been truly said that, "to the pure, all is pure;" but surely this affords no valid reason why impurity should be brought prominently forward. I think, Sir, you must acknowledge that a father would be negligent of his duty, were he to take his daughters to hear the performance of a work by any composer, however high may be that composer's fame, or, however beautiful may be his music, if that music be wedded to words so objectionable, that they would raise a blush upon the cheek of any modest female who was cognizant of their meaning. Allow me then to offer a humble protest against *Acis and Galatea* having been performed at the opening of the present season at the Crystal Palace, as the words unfit it for modern ears. For instance:—Galatea, the female character, commencing in recitative, tells the "verdant plains, and woody mountains, purling streams, and bubbling fountains," that the "pleasures which they yield," are "vain;" that the "shadow of the grove," &c., is "too faint to cool her love." I need scarcely say that the word love is here prostituted for the word *desire*. Well! in the air immediately following, she tells the "pretty warbling choir," to "hush," because their "thrilling strains awake her pains, and kindle fierce desires;" those objectionable words she obtrudes upon us over and over again, for more than forty bars. After making public this

wanton confession, she tells them to "cease their song and take their flight," but to "bring *Acis*" to her, *Acis* being her favoured lover; these few words are reiterated for eighteen bars, and then she treats us again to the whole of the forty and more previous bars, with their objectionable, but very insignificant words. Well Sir! what think you of this? Supposing you have daughters, would you like them to sing those words before gentlemen? If not, join in my protest against such works being performed, or, if they must be brought before the public, for the sake of decency, in treat that in future less objectionable words be adapted to the music.

A morning paper (May 7th), said, "Mdlle. Titiens sings the music of *Galatea* with a perfect comprehension of its meaning." As the music has no meaning without the words, allow me to ask how the writer became aware of what he thus states as a fact, and as you have copied this at p. 304 of your last number, allow me also to ask whether your readers are expected to construe this assertion as a compliment or an insult. Trusting you will find room for this in your next.—I remain, Sir, your constant reader. G. P.

[A copy of the present number of the *Musical World* will be forwarded to Handel, and another to Gay. One or the other, if not both, will probably offer some explanation, if not apology, to G. P.—D. PETERS.]

MDLLE. SEZZI'S MATINEE MUSICALE.—Mdlle. Sezzi gave a *matinée musicale* on Wednesday last, at Willis's Rooms, before a large and aristocratic audience. The artists who assisted the *bénéficiaire* were Mdlle. Angele, Signor Ciabatta, Mons. Jules Mottés, and Mr. George Perren as vocalists; and as instrumentalists, Mr. W. Bache (piano), Signor Padovani (violinottovisono), and Mr. John Thomas (harp). All these artists sang and played in a manner worthy of themselves, and the applause they received was fully their due. Mdlle. Sezzi was especially applauded for the artistic way in which she sang "Assieu al pie d'un salice," in which she was ably assisted by Mr. John Thomas, who played the *obligato* harp accompaniment. A few words of extra praise must be awarded to the new French tenor, M. Jules Mottés, who gave the popular rondo from Adolphe Adam's *Le Postillon de Longumeau* with so much aplomb and spirit, that the warm applause he received from the audience would have justified him in repeating it, but he only bowed his acknowledgments. M. Mottés possesses a fresh and sympathetic voice, and when he has more confidence in his own abilities he will achieve in the concert-room the same success he has met with in private *soirées*. Signor Campana, Herr Lehmeier, and Mr. Benedict accompanied the vocal music.

SIGNOR STAGNO, of Her Majesty's Theatre, is engaged for the ensuing season at Barcelona. The *impresario* of the Théâtre Liceo came to London expressly to engage him.

MISS BLANCHE ELLISTON is engaged for a tour through the provinces. She will make shortly her first appearance as Arline, in the *Bohemian Girl*, at Newcastle.

MR. RANSFORD'S CONCERT.—If we mistake not, this was the fourth concert devoted to English music given this year by Mr. Ransford at St. James's Hall. The audiences attracted to these performances are homely rather than aristocratic, but they are real amateurs and know how to applaud, and moreover, flock to Mr. Ransford's British standard in crowds. The programme contained nearly thirty pieces, and the performances, as may be supposed, comprised the good, bad, and indifferent. With the last two we have nothing to do, and selecting from the "good" what was "best," we shall leave ourselves but scant subjects for criticism. Let us premise that Herr Blumenthal's song cannot be called English music, that M. Jules Benedict is a German composer, and that Mr. Theodore Distin is not a native. Taking encores as a criterion—no bad one at an English concert—let us say that the chief successes were achieved by Miss Ransford in "Should he upbraid," by Miss Louisa Pyne in "The last Rose of Summer," and "Home, sweet home." The vocal pieces, which, though not encores, made a good effect, were the ballad "White Daisy," sung by Madame Lemmens-Sherrington, "Tom Bowling," sung by Mr. W. H. Cummings, "Tom Tough," sung by Mr. Ransford—the two Toms had numerous admirers—Mr. G. B. Allen's ballad, "Who can tell?" sung by Miss Susan Pyne, "The Wood-pecker," sung by Miss Poole, and last, not least, "The Village Blacksmith," and "We were boys together," sung by the composer, Mr. W. H. Weiss. The instrumental performances were confined to Mr. Benedict's pianoforte fantasia "Where the bee sucks," played by Madame Arabella Goddard, and a harp fantasia, "Recollections of Ireland," executed by Mr. Frederiek Chatterton. Madame Goddard made favour and was recalled with acclamations. The pianoforte was one of Broadwood's unparagoned paragons, and, under the fairy fingers of the queen-pianist, spoke most eloquent music. The accompanists were Messrs. Charles Salaman, J. P. Callcott, and Sidney Naylor. C. O. C.

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"Crespino e la Comare," by W. KUHL. "Cleopatra" and "Halcyon Days," by FRANCESCO BERGER.

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MESSRS. COLLARD'S ROOMS,

Wednesday, May 23rd, 1866, commencing at Three o'clock.

A selection from "TANNHAUSER," including the Prayer (Miss Rose Hersee) and Septuor (Messrs. G. T. Carter, Robert Mason, Ellis, G. Garcia, Welch, Fontana, and Lewis Thomas), Milies. Nina Dario, Linas Martorelli, and Seazi, will also appear. Harmonium—Mr. A. L. TAMPLIN; Pianoforte—MM. HARTVIGSON and WALTER BACHE.

CONDUCTORS—MM. BENEDICT AND FRANCESCO BERGER.

Tickets, Half-a-Guinea, at the Principal Musiciansellers.

MISS LAURA HARRIS begs to announce her arrival in town for the season. Communications respecting engagements for Concerts, &c., to be addressed to care of Mr. Jarrett, Her Majesty's Theatre.

MADAME RUDERSDORFF, MR. CUMMING, and Mr. BUSHELLE, will sing Randegger's admired Trio, "I Navigante," (The Mariners), at Miss Amy Coyne's Matinée Musicale d'Invitation, Beethoven Rooms, May 28.

MR. CHARLES HALL (Musical Director of the Royal Princess's Theatre) begs to announce his removal to No. 199, Euston Road, N.W., where he is prepared to resume his instruction in VOCAL MUSIC, and give finishing lessons to professional pupils in the Art of Singing for the Stage.

MR. KING HALL having completed his studies at the Royal Academy of Music, under the superintendence of the most eminent masters, requests that all communications, respecting Lessons on the Pianoforte, Harmony and Composition, also engagements for Concerts and Solists, be sent to his residence, No. 199, Euston Road, N.W.

WILLIE PAPE begs to announce his arrival in Town for the season.—Address—No. 9, Soho Square, W.

MISS ELLEN BLISS (Pianiste), Pupil of Mr. Benedict, All communications to be addressed to her, care of Messrs. DUNCAN DAVISON and Co., 244, Regent Street.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. DUNCAN DAVISON, 244, Regent Street, London, W.

NEW TARENTELLA, "ITALIA" for the piano, composed and dedicated to MADAME ARABELLA GODDARD, by Mrs. MOUNSEY BARTELOMEW. Published by METZLER & Co., 35 to 38, Great Marlborough Street.

MDLLE. LIEBHART will sing Guglielmo's popular song, "The lover and the bird," at Lancaster, May 22nd.

WORCESTER MUSIC HALL.—This building is now re-opened, having been re-modelled and rendered thoroughly comfortable; it is well lighted and heated, and holds from 700 to 800 persons. It is available for public entertainments of every description upon reasonable terms. For particulars, address, Mr. SEARLE, the Music Hall, Worcester.

M. PAQUE begs to announce that his MATINEE MUSICALE will take place, by kind permission, at the Marchioness of Downshire's residence, 24, Belgrave Square, on Monday, June 4th.

MISS ELEANOR ARMSTRONG'S EVENING CONCERT will take place, at the Hanover Square Rooms, on Wednesday, May 23rd, to commence at Eight o'clock. Vocalists:—Miss Julia Elton, Miss Eleanor Armstrong, Herr Reichardt, Mr. Frank Elmore, and Signor Fortuna. Instrumentalists:—Mr. Francesco Berger, Mr. Sydney Smith, Herr Louis Ries, and Signor Pezza. Conductors—Herr Wilhelm Ganz, Mr. Sydney Smith, and Mr. F. Berger. Stalls, 15s.; Reserved Seats, 10s. 6d.; Unreserved Seats, 5s.; to be had at the Hanover Square Rooms, and of Miss ELEANOR ARMSTRONG, 69, Burlington Road, St. Stephen's Square, W.

MISS STABBACH begs to announce that her Concert will take place on Wednesday Evening, May 30th, at the Hanover Square Rooms. Vocalists:—Miss Stabbach, Miss E. Wilkinson, Mr. George Perren, Signor Gustave Garcia, and the Orpheus Glee Union. Instrumentalists:—Madame Arabella Goddard, Mr. Frederick Chatterton, Mons. Paque, and Mr. Lazarus. Conductors—Herr W. Ganz and Mr. C. J. HANORR. Tickets, Numbered Stalls, 10s. 6d.; Reserved Seats, 5s., to be had of the Principal Musiciansellers, and of Miss STABBACH, 42, Upper Seymour Street, Portman Square.

MISS ROBERTINE HENDERSON will sing Wallace's "Song of May," at Mrs. JOHN MACFARREN'S "Evening at the Pianoforte," at the Assembly Rooms, Deal, May 22nd.

MR. FRANK ELMORE will sing his New Song, "Airy Fairy Lillian," at the Hanover Square Rooms, May 23rd; Brinsmead's Rooms, 4, Wigmore Street, 25th; St. James's Hall, May 30th; Westbourne Hall, June 4th; St. James's Hall, 8th; Beethoven Rooms, 13th. 128, Adwalade Road, N.W.

BALLAD CONCERTS.—QUEEN'S CONCERT

ROOMS, HANOVER SQUARE.—MR. W. T. WRIGHTON has the honor to announce that he will give THREE BALLAD CONCERTS, which are fixed to take place at the above rooms, on Thursday Evening, June 7th; Thursday Evening, June 14th; and Wednesday Morning, June 20th, at which he will be assisted by the eminent artists Madame Parepa, Madame Berger-Lascelles, and Mr. W. H. Weiss. Full particulars will be duly announced. Reserved and Numbered Seats, 5s.; Unreserved Seats, 3s., which may be secured at Mr. MITCHELL'S Royal Library, 33, Old Bond Street; At all the Principal Musiciansellers and Libraries; and of Mr. Foss, at the Rooms.

SIGNOR G. CAMPANELLA begs to inform his Friends and Pupils that his ANNUAL MORNING CONCERT will take place on Friday, May 25th, Three o'clock, at his residence, 13, Clifton Gardens, Malda Hill, when he will be assisted by the first artists, and by an amateur, one of his pupils, and a Chorus from Her Majesty's Theatre, by the kind permission of Mr. Mapleson. Single Tickets, One Guinea; Family Tickets, Three Guineas, to be had at 13, Clifton Gardens.

MISS KATE GORDON will play Ascher's favorite arrangement of "ALICE, WHERE ART THOU," at her Concert, May 23rd.

HERR LEHMEYER has the honour to announce to his friends and pupils that his annual Matinée Musicale will take place, by kind permission of Messrs. COLLARD and COLLARD, at 16, Grosvenor Street, on the 13th June, on which occasion he will be assisted by the most eminent artists of the season. Applications, also for Piano Lessons, to Herr LEHMEYER, North Crescent, Bedford Square.

MISS BERRY GREENING will sing Horn's popular "Cherry Ripe," with variations, (expressly composed for her) at St. James's Hall, May 30th.

MR. GOLDBERG begs to announce that his Grande Matinée Musicale will take place (by kind permission) at the Most Noble the Marchioness of Downshire's residence, 24, Belgrave Square, on Tuesday, June 12th. Several of Mr. GOLDBERG's compositions will for the first time be introduced by the most eminent artists now in London. Tickets. One Guinea each, may be had of Mr. GOLDBERG, 26, Bryanstone Street, Bryanstone Square.

MONSIEUR JULES LEFORT will sing GOLDBERG's admired new song, "The Reproach" (Si vous n'avez rien à me dire), at Mr. GOLDBERG's Grande Matinée Musicale, the 12th June, at the Marchioness of Downshire's residence, 24, Belgrave Square.

MR. CHARLES FOWLER'S CONCERT, under the Patronage of their Royal Highnesses the Duchess of Cambridge, the Princess Mary of Cambridge, and Her Grand Ducal Highness the Princess of Leiningen, will take place on Tuesday, June 12th, at No. 1, Stratton Street, by the kind permission of Miss BURDETT COURTIS. Seats, numbered and reserved, One Guinea; Unreserved Seats, 10s. 6d. To be obtained at Mr. MITCHELL'S, Royal Library, 33, Old Bond Street.

MISS ROSA BRINSMEAD and MISS FANNY ARMYTAGE'S SECOND MATINEE D'INVITATION, at 4, Wigmore Street, Cavendish Square, on Friday May 25th. Vocalists—Miss Fanny Armytage and Mr. Elmore. Pianoforte—Miss Rosa Brinsmead; Flute—Mr. Radcliffe. Conductor—Mr. H. R. Eyles.

NEW PHILHARMONIC CONCERTS.—St. James's Hall.—Conductor, Dr. WYLDRE.—The next Public Rehearsal, THIS SATURDAY AFTERNOON, May 19.

W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—BEETHOVEN'S HEROIC SYMPHONY at the Public Rehearsal, THIS SATURDAY AFTERNOON, May 19, and Concert, Wednesday, May 23d.

W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—MLE. TITIENS, will sing at the Public Rehearsal, THIS SATURDAY AFTERNOON, May 19.—St. James's Hall.

W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—Mme. ARABELLA GODDARD will play Mendelssohn's Pianoforte Concerto in G minor at the Public Rehearsal, THIS DAY, SATURDAY, May 19, in St. James's Hall.

W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—Signor GARDONI and Herr ROKITANSKY will sing at the Public Rehearsal, THIS SATURDAY AFTERNOON May 19th, at half-past 2.—St. James's Hall.

W. G. NICHOLLS, Hon. Sec.

NEW PHILHARMONIC CONCERTS.—St. James's Hall.—Conductor, Dr. WYLDRE.—The THIRD GRAND CONCERT of the season, WEDNESDAY EVENING, May 23d.

W. G. NICHOLLS, Hon. Sec.

MISS AGNES ZIMMERMANN'S SECOND PIANO-FORTE RECITAL, Hanover Square Rooms, Thursday, May 24th, at 3 o'clock. Vocalist, Madame Rudersdorff; conductor, Signor Randegger. Tickets, 10s. 6d., 7s., and 3s.; family tickets (to admit three), one guinea; seats, 15s., of Miss AGNES ZIMMERMANN, No. 13, Dorchester Place, N.W.; and at the Hanover Square Rooms.

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